

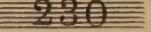






A
CATALOGUE
OF
EARLY ITALIAN MAJOLICA

TWO HUNDRED AND FIFTY
COPIES PRINTED

N°  230

A
CATALOGUE
OF
EARLY ITALIAN MAJOLICA
IN THE
COLLECTION
OF
MORTIMER L. SCHIFF

COMPILED BY
SEYMOUR DE RICCI

NEW YORK
MCMXXVII

PREFACE

It is a great privilege for any scholar to be allowed to catalogue a highly specialized collection of works of art. There is no safer road to knowledge than the actual handling of ancient objects. Few of us realize how little we really see of a vase through the glass case of a museum and how much closer we can get to it when we have the exceptional opportunity to take it in our hands and examine it at leisure. The very work of the cataloguer compells him to put down in writing many technical details which the casual observer might omit as superfluous or even as tedious. Yet, reading through the pages of this catalogue, the student will easily gather, from these disconnected descriptions, a fairly comprehensive view of a century of ceramic art in the Italian peninsula.

As a classified series of Italian majolica from 1400 to 1530, the Mortimer L. Schiff collection has good claims to be unique. None of the great museums of the Old and New World can show such a well balanced array of different types, illustrating the rapid development of the potter's art in the various cities.

Some thirty years ago, nothing was known about early Italian majolica; even to day our knowledge is scanty enough and many of our ascriptions are tentative in the extreme. The time has not yet come when we may confidently state of one vase that it is Florentine, of another that it is Sienese, of a third that it was made in Venice or in Padua.

Many important contributions have been made by such diligent scholars as Signor Argnani, Mr. Henry Wallis, Mr. Langton Douglas, Dr. Wilhelm Bode and Professor Otto von Falke. Bode's *Anfaenge der Majolikakunst* and von Falke's sumptuous catalogue of the Pringsheim collection have brought to light many valuable documents for which their authors deserve the gratitude of all scholars. But none of these works can in any sense claim to be final.

The geographical distribution of the Italian majolica-factories of the sixteenth century will only be ascertained when, for every city in the Peninsula, there will exist a well classified collection of fragments discovered in local excavations. Cities like Naples and Rome, in which thousands of pieces are yearly discovered, have little or nothing to show in that respect. Faenza has been, for many years, a brilliant exception.

The recent discoveries in the mediaeval wells of Orvieto, of Florence and other cities of central Italy, have placed our knowledge of early Tuscan ceramics on something which resembles a firm basis. From my own casual observations at Mantua and Padua I have also derived much useful knowledge.

Particularly important is the discovery of potters' waste,

unfinished or misfired vases, piles of plates stuck together in the kiln; such fragments, when they do come to light, may not be attractive in appearance as show-case specimens; yet their scientific interest can hardly be overrated. It is from such humble testimony that the history of Italian ceramic art will one day be written. Meanwhile it is our duty to collect the available evidence and to place it before the student as completely as it is possible to do so.

* * *

The history of the Mortimer L. Schiff collection is not without interest. Apart from a few pieces, the first large purchase was that of the choice series brought together in the last years of the nineteenth century by the eminent Paris connoisseur Sigismond Bardac. With the exception of a tiny bowl (n. 18), which had already passed into the Widener collection, Mr. Schiff secured the whole of the early majolica pieces described and illustrated in Henri Leman's *Collection Sigismond Bardac, faïences italiennes du XV^e siècle...* (Paris, Librairie Centrale des Beaux-Arts, 1913. 4°), a scholarly work from which the author of this catalogue has drawn much useful information.

To this important gathering Mr. Schiff was soon able to add a collection of some thirty pieces from the great Pierpont Morgan collections, comprising practically all the earlier examples of any merit and including several vases of outstanding

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importance. The references given are to a private catalogue by Mr. G. A. McCall.

Messrs. Canessa had sent to the Panama-Pacific exhibition a valuable collection of fifteenth-century majolica, a large portion of which was acquired for the Mortimer L. Schiff collection. It had been briefly described in a short catalogue of the exhibition.

Most of the above vases are of Central Italian origin; the dispersal, in 1919, of the Campe collection of works of art enabled Mr. Schiff to secure a most interesting series of small bowls from the Po valley.

Lastly, by single purchases, our collector was able to fill up a few gaps, to strengthen the weaker portions of his series and to round up a collection which is certainly the most representative of its kind.

A few years ago, it was exhibited for several months in the Metropolitan Museum of Art and many visitors suggested that a fully illustrated catalogue would be welcome to all art-lovers and historians.

I am fully aware that the present descriptions can by no means claim to be the last word on any of the objects described. My only aim has been to secure faithful reproductions of every item in the collection (giving for instance the reverse of nearly all the plates, a detail neglected in many of the latest catalogues) to examine the vases as closely as I was able, and to put on record as many details as I could ascertain concerning the provenance of

each object, and its probable date and place of manufacture. In many cases I have supported my conjectures with references to analogous vases in other collections. That a number of armorial bearings have been accurately identified is due to the kind assistance of Mr. Albert Van De Put of the Victoria and Albert Museum, who has taken the trouble to examine them one by one.

My work has been a labor of love and I trust that this catalogue will give to others some of the pleasure which I have experienced while examining and describing this choice and comprehensive series of early Italian ceramic masterpieces.

SEYMOUR DE RICCI.

TUSCANY, END OF THE FOURTEENTH CENTURY

Bacile with a crowned lion.

Diameter 0^m430.

A large deep circular bacile or plate, with a flat centre, a nearly vertical chute, a narrow flat rim and four slightly projecting ribbed handles.

Inside, a whitish glaze; outside, an ochre-yellow lustre.

The decoration is carried out in manganese, blue and green, the combination of which gives a number of different shades.

In the centre, a large heraldic crowned lion to right, in a white reserve, on a background of cross-hatched lines. The lion's tail terminates in three fleurs-de-lis. The outlines of the drawing are nearly black, the body pale green, the head dark blue and the tail dark green.

On the chute, pointed shields, with the six fleurs-de-lis of "France ancien", alternate in circular medallions with eight-lobed rosettes.

The rim is decorated with a narrow foliage pattern in white reserve.

As kindly pointed out by the late owner, Marquis de Talleyrand, the crowned lion is doubtless emblematic of the House of Anjou-Naples, the origin of which is recalled by the royal French escutcheons. Both these bearings point to an early date, certainly not later than the year 1400.

Several connoisseurs have ascribed this magnificent example to the workshops of Orvieto. A careful examination of a large number of vases from that city makes it more probable that it is of Florentine origin and one of the earliest known specimens of Florentine ceramic art.



TUSCANY, ABOUT 1400

Ewer.

Height $0^m 303$; largest diameter $0^m 213$.

Nearly spherical body with a flat foot defined by a narrow slightly projecting rim. Cylindrical neck adorned in front with a lion's head modelled in high relief. Plain upper rim pinched into a spout. Flat straight handle. On each side, a large pointed leaf studded with raised knobs, probably meant for a bunch of grapes.

Outside, the glaze is a pinkish white; inside, a thick yellow glaze.

Design in manganese outline, with green surfaces and smears of ochre. Round the foot, an ochre band.

This vase was broken in a number of pieces which have been put together.

From the Canessa collection (n. 116).

Stated to have been discovered in a well at Orvieto.

A two-handled vase from the same workshop, described as Florentine, early fifteenth century, showing the same lion-mask and conventional grapes, is reproduced by Bode, *Die Anfaenge der Majolikakunst*, pl. VI, p. 12 (from the original in his own collection), and another, even more closely connected in design, with the same background of crossed lines, is in the Pringsheim collection at Munich (Bode p. 11 and fig.). Compare also a two-handled jug in the Louvre, with the same background and conventional grapes (O. von Falke, *Cat. Pringsheim*, fig. 5).





ORVIETO, EARLY FIFTEENTH CENTURY

Bacile.

Diameter 0^m480.

Large circular plate, with a broad flat bottom, a sharply rising chute and a narrow flat rim.

Inside, a pale greenish white glaze; outside, a plain ochre lustre.

In the centre, on a cross-hatched background, are figured two heraldic lions separated by a conventional tree, roughly designed.

The chute is decorated with a wreath of conventional leaflets (in green) and the rim bears a herring-bone pattern.

The decoration is carried out in manganese with touches of green.

From the collection of Alessandro Castellani (Sale at Rome, 17 March 1884, p. 184, n. 162).

Later in the J. Pierpont Morgan collection (n. 116).

This *bacile* was doubtfully ascribed to Pesaro in the Castellani catalogue. We now know, from numerous recent finds, that this ware is characteristic of the Orvieto potters.



FLORENCE, EARLY FIFTEENTH CENTURY

Albarello.

Height $0^m 305$; diameter $0^m 188$.

Cylindrical body with a tapering foot and a short neck.

Dull white uncrackled glaze; the inside glaze is of a dull greyish white.

The decoration consists of two horizontal bands of extremely conventional foliage, not very distant from the oak-leaf pattern, but more closely resembling the designs used in Italian velvets. The upper band is twice as broad as the lower zone.

The design is thickly laid on in dark blue, with touches of manganese.

From the Canessa collection (n. 122).



FLORENCE, EARLY FIFTEENTH CENTURY

Two-handled jar.

Height $0^m 198$; largest diameter $0^m 210$.

Pear-shaped body tapering towards the foot, with a broad, short neck and two flat handles.

Creamy white glaze; inner surface ribbed, with the same creamy white glaze.

The whole of the decoration is carried out in blue with manganese touches. On each side is figured, with slight differences, a stag walking to left. The background is filled in with large oak-leaves and tiny conventional leaflets.

From the Sigismond Bardac collection (n. 2).

Reproduced in colours in the Bardac catalogue.



FLORENCE, EARLY FIFTEENTH CENTURY

Two-handled jar.

Height $0^m 360$; largest diameter $0^m 330$.

Pear-shaped body tapering towards the foot, with a broad, short neck and two flat handles.

White glaze, the same inside and outside.

The whole of the decoration is carried out in blue and manganese. With the exception of two zones of ornaments round the top and the bottom, the whole surface, including the handles, is covered with large conventional "oak-leaf" foliage.

Around the neck is a band of zig-zag lines enclosing circular dabs of colour; round the foot and down the sides and handles, are bands of oval touches of colour separated by vertical wavy lines.

From the Sigismond Bardac collection (n. 3).

Reproduced in colours in the Bardac catalogue.

Two or three practically identical jars are in existence, the variations being quite insignificant.

A. A jar formerly in the Bardini collection (Album, pl. 15, n. 458; sale at London, 26 May 1902, p. 38, n. 227), afterwards belonging to Messrs. Lowengard, who sold it in 1909 to a private collector, is so similar that it might almost be our vase.

B. Another jar, of exactly the same size as the example from the Bardac collection, but with a slightly different belt of ornaments round the neck, was obtained in Italy in 1905 by Messrs. Lowengard, who disposed of it in 1909 to Mr. Alexandre Imbert.



FLORENCE, EARLY FIFTEENTH CENTURY

Two-handled jar.

Height $0^m 209$; largest diameter $0^m 240$.

Two-handled jar with a pear-shaped body, tapering towards the foot, and a broad short cylindrical neck.

Dull grey-white glaze, inside and outside.

On the body is figured, between two elegant birds, a pointed shield: argent a fesse between three roundels sable (2 and 1).

Right and left, plain rectangular panels with V-shaped lines. On the reverse, a simple geometric chequered pattern.

Around the neck, a wavy line.

Decoration carried out in manganese, blue and green.

Mr. A. Van de Put reminds me that, in 1484, the Guidi family of Siena bore a fesse between two roundels.

From the Sigismond Bardac collection (n. 9).

Reproduced in colours in the Bardac catalogue; O. von Falke, Pringsheim cat., I, p. 5. n. 6.



TUSCANY, EARLY FIFTEENTH CENTURY

Bacile.

Diameter $0^m 69.$

Large circular dish, with a flat bottom, a nearly perpendicular chute and a narrow flat rim.

White glaze; plain brown unglazed reverse.

The bottom is decorated with the full-length figure of a young seated horseman to left, with a green tunic and a green peaked and plumed cap. His right hand is uplifted. His steed walks at the amble.

To the left of the rider's head, the two gothic letters TE reversed.

The rest of the bottom is covered with large sprays of conventional flowers.

The chute and rim are decorated with two belts of wavy lines, one with leaves, the other with flowers.

The decoration is carried out in manganese and green.

Formerly in the G. de Beaucaire collection (Exposition de l'Union centrale, Paris, 1865, p. 237, n. 2677). Afterwards in the Leroux collection (Sale at Paris, 13 April 1896, p. 5, n. 1 and pl).

Last in the collection of Sigismond Bardac (n. 1).

Reproduced in the Leroux catalogue and (in colours) in the Bardac catalogue; by H. Wallis, *Oak-leaf jars*, p. 57, fig. 55; by W. Bode, *Die Anfaenge der Majolikakunst*, pl. V, p. 10; described by E. Molinier, *Gazette des Beaux-Arts*, XVIII (1897), pp. 149-150.

This important example of early Italian ceramic art is well known to all students. Only two other pieces from the same workshop are known to exist, both similar in size and decoration to our *bacile*. The first is in the Louvre and shows a lion to left, bearing a pennon with the Florentine fleur-de-lis; the second, in the Kunstgewerbemuseum at Berlin, is decorated with a youthful male bust in profile to the left.



FLORENCE, FIFTEENTH CENTURY

Two-handled jar.

Height $0^m 223$; largest diameter $0^m 220$.

Pear-shaped body, tapering towards the foot, with a short cylindrical neck.

White glaze, with many small air-bubbles; inner surface ribbed, with a pinkish white glaze.

On the body, on each side, a large circular medallion, showing a bust in profile to the left: on one side, a fair-haired youth, with a peaked cap; on the other, a maiden, with a linen head-dress. Each medallion is surrounded by radiating leaflets, the remainder of the surface being covered with blue sprays of conventional foliage.

At the bottom of each handle, the ladder, the well-known emblem of the Hospital of Santa-Maria-della-Scala at Florence.

Decoration in blue, with green and ochre bands and touches of manganese.

From the Sigismond Bardac collection (n. 10).

Reproduced in colours in the Bardac catalogue.



TUSCANY, FIFTEENTH CENTURY

Plate with a lion.

Diameter 9^m380.

Large deep circular plate with a narrow flat rim.

The glaze is of a greyish white. The outer surface is covered with a thin ochre-yellow lustre.

In the centre, a heraldic lion rampant to right, the remainder of the bottom being filled in with foliage and cross hatchings. On the chute of the dish and on the rim are two bands of conventional foliage of cleverly differentiated design, the pattern with curves being on the curved surface of the chute and the flat rim being adorned with a straight line motif.

The design consists of manganese outlines filled in with green.

From the Canessa collection (n. 123).



TUSCANY (?), FIFTEENTH CENTURY

Albarello.

Height $0^m 316$; diameter $0^m 180$.

Cylindrical body, slightly narrower in the middle, with a high neck and a very short foot.

Pale pinkish-white glaze; the inside glaze is light brown in colour and quite thick.

The body is decorated with vertical rectangular panels, separated by double lines and alternately covered with wavy lines and lozenge-shaped patterns varying in the detail. Similar patterns adorn the neck.

The design is carried out in manganese, with portions of the surface painted light-green.

From the collection of Michel Boy, at Versailles (Sale at Paris, 15 May 1905, pp. 10-11, n. 47 and fig.), who ascribed it to the workshops of Valencia.*

Later in the Canessa collection (n. 124).

This albarello so closely resembles the fifteenth century productions of the Spanish workshops that the former ascription to Valencia is by no means unreasonable. Even if the Tuscan origin were better established, the Moorish influence is so obvious that we should certainly consider it as an adaptation of a Hispanic original.



FLORENCE, FIFTEENTH CENTURY

Two-handled albarello.

Height $0^m 190$; greatest diameter $0^m 206$.

Cylindrical body, tapering towards the neck and foot, with two long flat handles.

White glaze; yellow glaze inside.

On each side, in an oblong panel, a large letter (on one side F, on the other R); above and below, a diamond network with a circular spot in each square.

Around the neck, a row of circles alternating with diamond-shaped ornaments.

The handles are decorated with blue and ochre horizontal stripes.

The decoration is carried out in blue and ochre, with dull copper-lilac bands,

Reproduced by H. Wallis, *The albarello*, p. 68.

From the J. Pierpont Morgan collection (n. 59).



FLORENCE, FIFTEENTH CENTURY

Albarello.

Height $0^m 235$; diameter $0^m 170$.

Broad cylindrical body, with a tapering foot and a short broad cylindrical neck.

Pale bluish white glaze, inside and outside.

On the body, in a medallion of irregular shape, is the figure of a stag, galloping to the left. The remainder of the surface is covered with branches of flowers in white irregular medallions on a background of blue tendrils

The whole of the decoration is carried out in blue.

From the collection of Stefano Bardini, Florence (Sale, London, 5 June 1899, p. 8, n. 32; see album, pl 32, n. 429).

Later in the Sigismond Bardac collection (n. 13 A).

Reproduced in the Bardini album and, in colours, in the Bardac catalogue.



FLORENCE, FIFTEENTH CENTURY

Albarello.

Height 0^m230; diameter 0^m170.

Broad cylindrical body, with a tapering foot and a short broad cylindrical neck.

Pale bluish white glaze, inside and outside.

On the body, in a medallion of irregular shape, is the figure of a fish, to the right. The remainder of the surface is covered with branches of flowers in white irregular medallions on a background of blue tendrils.

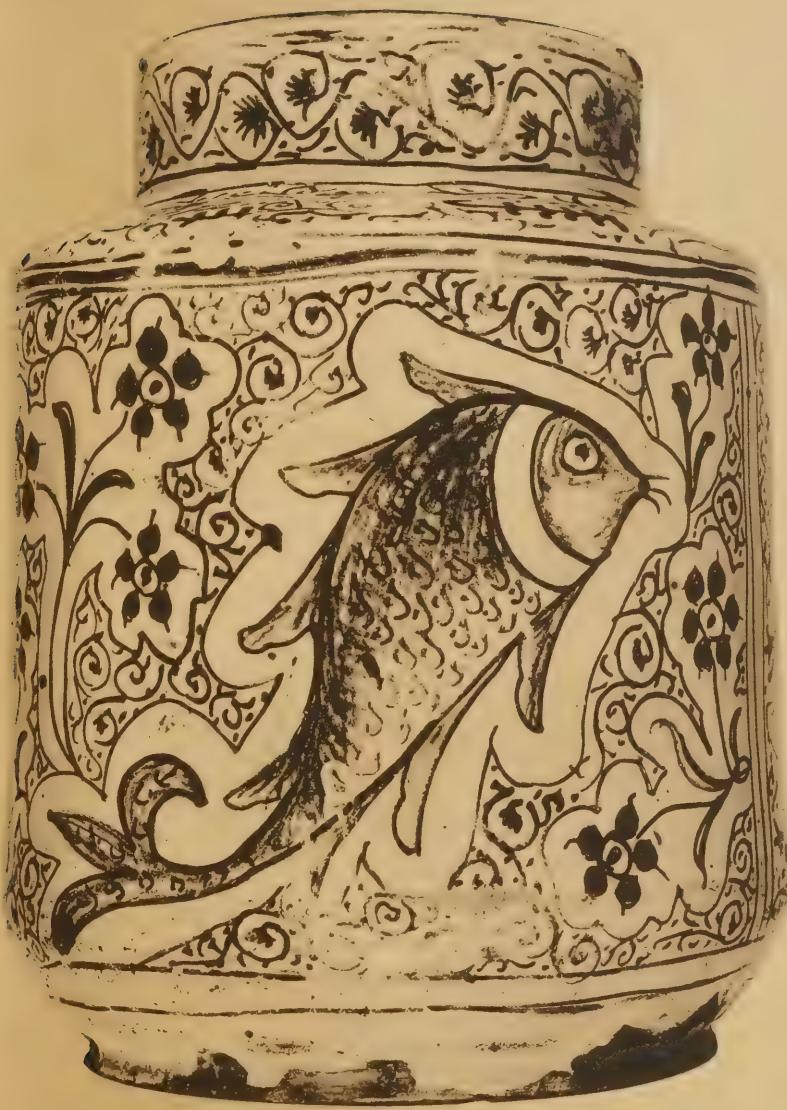
The whole of the decoration is carried out in blue.

From the collection of Stefano Bardini, Florence (Sale at London, 5 June 1899, p. 8, n. 32; see album, pl. 32, n. 429).

Later in the Sigismond Bardac collection (n. 13B).

Reproduced in the Bardini album and, in colours, in the Bardac catalogue.

From the same workshop as the preceding albarello, with which, save for the central *motif*, it is identical in every respect: size, glaze and decoration.



TUSCANY, FIFTEENTH CENTURY

Ewer.

Height $0^m 283$; greatest breadth $0^m 190$.

A jug with a pear-shaped body, slightly tapering towards the foot, and a high cylindrical neck. On one side, a flat handle, on the other, a narrow tube-shaped spout.

White glaze, inside and outside.

On the body, a horizontal white scroll with the following inscription in Gothic lettering:

• SY • DE • PAPAVERO •

Syrupum de papaverō, "Syrup of poppies", was a favorite sleeping draught in mediæval pharmacopœa.

The remainder of the surface, including the handle, is covered with conventional sprays on a dotted background.

Above and below, ornamental belts of palmettes (around the neck) and of vertical zig-zag ornaments (around the foot).

The decoration is carried out in blue, with ochre bands and slight touches of manganese.

From the collection of Stefano Bardini, Florence (Sale, London, 5 June 1899, p. 7, n. 24; see album, pl. 5, n. 99).

From the Sigismond Bardac collection (n. 14).

Reproduced in colours in the Bardac catalogue; also by H. Wallis, *Figure design*, p. 45, and in the Bardini album.

A smaller ewer with nearly the same inscription (SY·DE·PAPAV.) was in the Emile Gavet sale (Paris, 31 May 1897, p. 118, n. 446).

Compare the decoration of a Faenza (?) vase in the Beckerath sale (n. 306).



FLORENCE (?), LATE FIFTEENTH CENTURY

Plate.

Diameter $9^m 392$.

Circular hollow plate with a flattened rim.

White glaze; on the back, a dull ochre glaze.

The whole surface is decorated with concentric belts of varied ornaments surrounding a disk, cut up into equilateral triangles alternately green and yellow.

A pattern of blue and yellow pointed leaves planted diagonally, is repeated on the rim and around the centre. Other patterns used are a chequered design and a ribbon *motif*, single or interlaced.

The colours used are blue, green, ochre and manganese.

On the reverse is painted the mark:



From the collection of Stefano Bardini, Florence (Sale, London, 26 May 1902, p. 19, n. 99, pl.; see album, pl. 13, n. 440).

Later in the Sigismond Bardac collection (n. 6).

Reproduced in the Bardini album and, in colours, in the Bardac catalogue.



FLORENCE (?), LATE FIFTEENTH CENTURY

Plate with the Sforza emblem.

Diameter $0^m 387$.

Large circular plate, with a deep sunken centre and a narrow rim.

Inside, a white crackled glaze; the outside is plain, with a dull yellow lustre.

In the centre, a large blue snake or dragon, swallowing a man. This is the well known armorial bearing of the Visconti family.

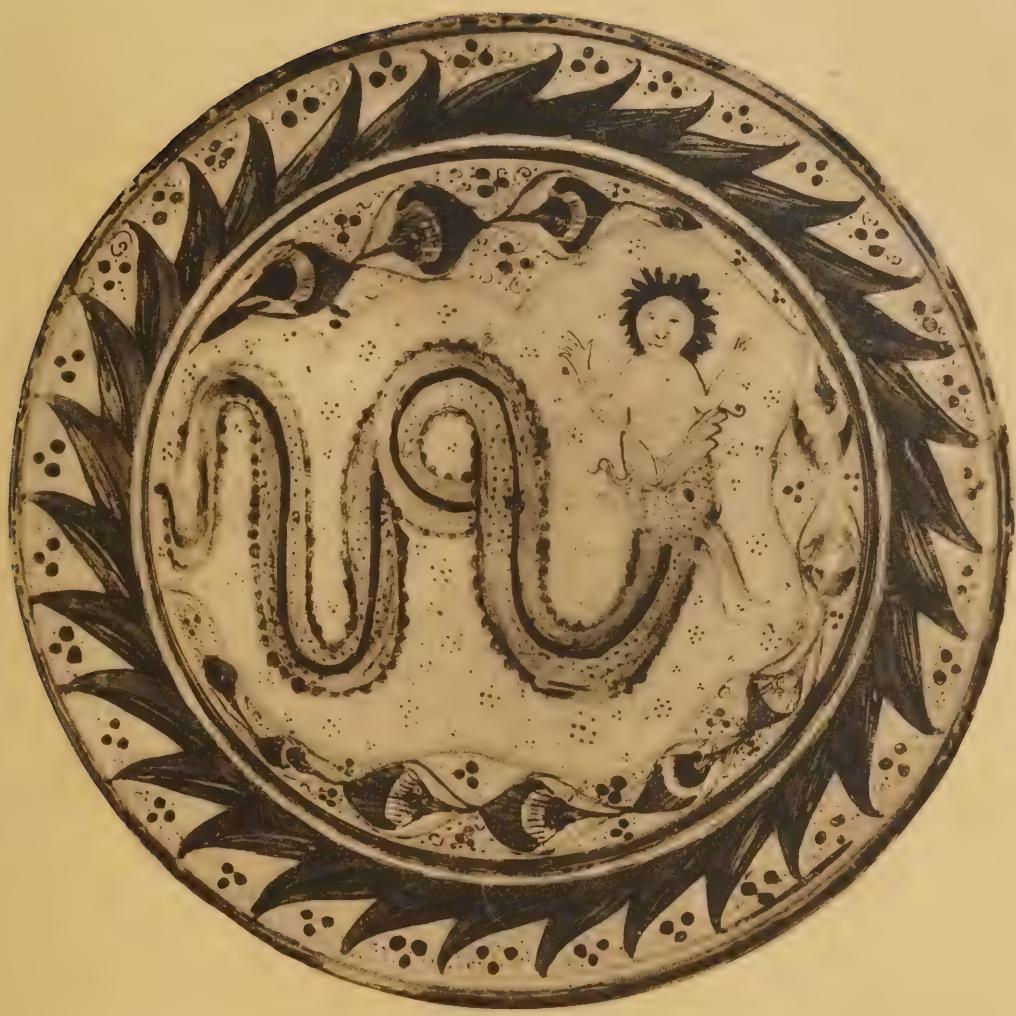
The background is studded with clusters of dots and surrounded by peacock-feathers.

The rim is decorated with a broad belt of pointed leaves planted diagonally.

The decoration is carried out in blue, with portions in ochre, green and manganese.

The arms of the Visconti-Sforza house and of the duchy of Milan (1450-1535) are: argent a serpent (alias *viper* or *biscia*) ondoyant in pale azure, crowned with a ducal crown and vorant a child gules.

From the J. Pierpont Morgan collection (n. 88).



FLORENCE (?), LATE FIFTEENTH CENTURY

Plate.

Diameter 0^m387.

Large circular plate with a sunken centre and a narrow flat rim.

Inside, a white uncrackled glaze; outside, a plain yellow lustre.

In the centre, in a reserve, a youthful male bust in profile to the left, with dark hair and a white cap. Right and left, sprays of circular flowers.

The rim is decorated with a broad belt of pointed leaves, planted diagonally.

The decoration is carried out in blue, with portions in ochre.

In spite of some damaged portions, this plate is of remarkably successful execution.

Probably from the same workshop as a plate in the Musée de Cluny (n. 2809) reproduced by A. Darcel, *Gazette des Beaux-Arts*, VIII (1892), p. 199.

The pattern on the rim of nn. 16, 17 and 18 occurs also on the fine plate with a large flower, bought in 1897 by the Louvre (E. Molinier, *Gazette des Beaux-Arts*, XVIII, 1897, p. 151), on two plates in the Victoria and Albert Museum (H. Wallis, *Figure design*, pp. 13 and 39) and on a plate in the British Museum (*ibid.*, p. 37); see also Beckerath sale, n. 46; Zschille sale (1899), n. 2; Pringsheim collection, n. 50.

From the J. Pierpont Morgan collection (n. 92).



TUSCANY, LATE FIFTEENTH CENTURY

Bacile.

Diameter $9^m 377$; depth $9^m 098$.

Circular dish with a flat bottom, a perpendicular chute and a narrow flat rim.

White uncrackled glaze, inside and outside.

In the bottom is a six-lobed rosace or flower, surrounded by eight small radiating flowers and by a belt of eight large circular ornaments, showing in each a spiral spray terminating in a six-lobed flower.

The chute is decorated with a chain of heart-shaped links, each enclosing a flower, and the rim shows one continuous line of twenty-two peacock feathers.

The reverse is plain, save for a row of blue and yellow scrolls around the edge.

The decoration is carried out in blue, with touches of ochre, green and manganese.

From the Sigismond Bardac collection (n. 5).

Reproduced in colours in the Bardac catalogue.



TUSCANY, LATE FIFTEENTH CENTURY

Large plate.

Diameter $0^m 379$.

Circular plate with a sunken centre and a flat rim.

Inside a white crackled glaze; plain reverse, with a dull ochre glaze.

In the centre, in a reserve, a youthful female bust, in profile to the left, with an ochre cap and dark hair.

Around her head are five circular flowers.

The chute and rim are decorated with concentric bands of ornaments, including a broad ribbon-pattern on the chute.

The decoration is carried out in blue and ochre only.

From the J. Pierpont Morgan collection (n. 84).



FLORENCE, LATE FIFTEENTH CENTURY

Plate.

Diameter $9^m 349.$

Circular plate with a sunken centre and a rim rising gradually.

Bluish white glaze, without crackles, the same inside and outside.

In the centre, the bust in profile to the left of a bare-headed boy, with a green and blue tunic and long flowing fair hair. Behind him, on a scroll, the word MEME(n)TO.

The rim is decorated with a continuous line of eight tulip-shaped conventional flowers, between two belts covered with the same diamond pattern of tiny four-lobed flowers on a yellow background.

Decoration in blue, ochre and green.

On the back, concentric circles in blue, pale ochre and manganese, the centre left blank.

From the collection of Stefano Bardini, Florence (Sale at London, 5 June 1899, p. 8, n. 25; see album, pl. 7, n. 124).

Later in the Sigismund Bardac collection (n. 7.)

Reproduced in colours in the Bardac catalogue and by Bode, *Die Anfaenge der Majolikakunst*, pl. XXVIII, p. 28; also in the Bardini album.



TUSCANY, LATE FIFTEENTH CENTURY

Plate.

Diameter $10^m 387$.

Circular plate with a broad flat rim.

White glaze, slightly crackled; the reverse shows plain concentric ribs and is covered with a dull ochre glaze.

In the bottom, the bust in profile to the left of a fair-haired clean-shaven young man, bearing a high purple cap and a purple tunic trimmed with green and yellow.

Right and left, a large scroll of conventional foliage.

The rim is decorated with nineteen ornaments in the shape of peacock-feathers, separated by green and purple strokes.

The decoration is carried out in blue, green, ochre, pale ochre and manganese.

From the collection of Stefano Bardini, Florence (Sale at London, 5 June 1899, p. 9, n. 38; see album, pl. 33, n. 430).

Later in the Sigismond Bardac collection (n. 4).

Reproduced in colours in the Bardac catalogue and by Bode, *Die Anfaenge der Majolikakunst*, pl. XXXVII; also by Wallis, *Figure design*, p. 33 and in the Bardini album.



TUSCANY, LATE FIFTEENTH CENTURY

Two-handled albarello.

Height 0^m273; greatest diameter 0^m310.

Cylindrical body, slightly narrower in the middle, with a broad short neck, a slightly tapering foot and two long torsaded handles.

Outside, a white crackled glaze; inside and on the rim, a thin glaze of pale ochre.

On the body, on each side, a rectangular band with a diamond-shaped ornament and four semi-circular spandrels attached to each of the four sides. In the centre, a heraldic flower turned downwards.

On the neck, bands of zig-zag and fish-scale ornaments; on the foot, a plain zig-zag of crossed lines.

The decoration is carried out in blue, green, ochre and yellow.

Reproduced by H. Wallis, *The albarello*, p. 85, and in *Loan exhibition of the J. Pierpont Morgan collection* (1914), p. 56, pl.

From the J. Pierpont Morgan collection (n. 28).

A somewhat similar albarello was in the Michel Boy sale (Paris, 15 May 1905, p. 19, n. 92, fig.) and is now in the Pringsheim collection (O. von Falke, pl. 7, n. 9, who ascribes it to Siena or Florence, about 1480).



TUSCANY (?), LATE FIFTEENTH CENTURY

Bowl.

Height $0^m 061$; diameter $0^m 158$.

Circular bowl or cup, with a low foot.

Inside a plain white glaze.

The outer surface is entirely decorated and shows the same white glaze.

The designs used are the usual zig-zag and chain patterns, with a broad band of very conventional oak-leaves and a rosace in the centre, surrounded by a projecting rim on which the cup stands.

The decoration is carried out in blue, with reserves defined in ochre.

From the collection of Charles Mannheim, Paris (*Catalogue*, by E. Molinier, 1898, p. 20 n. 44, as from a Faenza workshop).

Later in the J. Pierpont Morgan collection (n. 25).

On an old label (about 1860?), the words: *Nicolaüs Rasnolis, fabrique italienne, XIV^e Siècle*, showing that the cup comes from an old French collection.



TUSCANY, ABOUT 1485

Large plate.

Diameter 0^m480.

Large circular plate with a sunken centre and a broad flat rim.

White glaze, the same inside and out.

In the centre, a circular medallion with a virgin seated to right in a rocky landscape and combing the mane of a unicorn.

On the rocks in the background, some trees and two reclining stags.

On the swell of the dish, a broad border of sunflowers; on the rim, a scale pattern with an outer row of lozenge-shaped ornaments. At the top, in a reserve, two shields surmounted by a closed crown; they bear the arms of Matthias Corvinus, King of Hungary from 1458 to 1490, and of his wife, Beatrice of Aragon, whom he married in 1476.

The back is decorated with scrolls and foliage outlined in blue.

The decoration is carried out in blue, ochre, green and manganese.

From the Baron collection, in the Château de Langeais (Sale at Paris, 13 December 1886, pp. 17-18, n. 68, with a quaint description of "Sainte Geneviève à demi nue occupée à peigner une biche").

Subsequently in the collection of Charles Mannheim, Paris (*Catalogue* by E. Molinier, p. 20, n. 41 and pl.).

Last in the J. Pierpont Morgan collection (n. 23).

Reproduced by Eugène Müntz, *Gazette des Beaux-Arts*, XIII (1895), p. 121 and by E. Molinier, in the Mannheim catalogue.



TUSCANY, ABOUT 1485

Large plate.

Diameter 0^m472.

Large circular plate with a sunken centre and a broad flat rim.

White glaze, the same inside and out.

In the centre, a conventional circular rose, surrounded by a broad belt of flowers, apparently poppies.

On the swell of the dish, a broad border of palmettes; on the rim, the same scale pattern as on the preceding plate, but surrounded by a narrow serrated border. At the top, in a reserve, the arms of King Matthias Corvinus and his wife Beatrice of Aragon, as on the plate described above.

The back is decorated with foliage and ornaments outlined in blue.

The decoration is carried out in blue, ochre, green and manganese. A portion of the rim is repaired.

The Victoria and Albert Museum (1860, 7410 and 1855, 1738) owns two dishes with the arms of Corvinus. No others seem to be on record.

From the collections of Emile Gaillard (Sale at Paris, 8 June 1904, p. 89, n. 420 and pl.) and of Madame Emile Gaillard, his widow (Sale at Paris, 15 May 1916, p. 13, n. 19, pl. III).

Reproduced in both the Gaillard catalogues.





FLORENCE, ABOUT 1500

Albarello with a handle.

Height $0^m 220$; diameter with handle $0^m 150$.

Cylindrical body, slightly narrower in the middle, with tapering neck and foot.

White glaze, inside and outside, also on the upper rim.

Round the body, between a row of oves adjacent to a row of diamond-shaped upright squares, are ten Cherubs' and Seraphs' heads, believed to be emblematic of the Florentine Hospital of Santa-Maria-degli-Angeli.

Below, a plain row of pothooks; at the top, two belts of triangular ornaments.

The decoration is carried out in blue with ochre reserves, the details in yellow and green.

Under the foot, illegible scratches.

Companion vase to the three following.

It may be noted that these four vases are identical in design, except for the ornamental belt round the neck, which is carefully differentiated in each example. On this vase, the belt is covered with a succession of triangles filled up with parallel strokes.

From the Sigismond Bardac collection (n. 28 A).



FLORENCE, ABOUT 1500

Albarello with a handle.

Height 0^m205; diameter with handle 0^m147.

Cylindrical body, slightly narrower in the middle, with tapering foot and neck.

White glaze, inside and outside, also on the upper rim.

The decoration is identical in nearly every detail with the designs and pattern of the companion vase described above and the colours used are the same. The only perceptible difference is that the drawing is slightly less constrained, and seems a little more sketchy.

The triangular ornaments on the neck are here replaced by a herring-bone pattern.

Under the foot, illegible scratches.

Beneath the handle, the number 8 in red paint (from the companion vase described above, the number has been erased).

From the Sigismond Bardac collection (n. 28 B).



FLORENCE, ABOUT 1500

Albarello with a handle.

Height 0^m230

Cylindrical body, slightly narrower in the middle, with tapering foot and neck.

White glaze, inside and outside.

Around the body, Cherubs' and Seraphs' heads, as on the other vases of the same type. The decoration is identical in nearly every detail with the designs and patterns of the three companion vases.

The belt on the neck is decorated, on this vase, with a succession of diamond-shaped ornaments.

Under the foot are scratched the following markings (not very clear) :

H L 95

Beneath the handle, the number 10 in red paint.

From the same set as the two preceding items and the following vase.



FLORENCE, ABOUT 1500

Albarello with a handle.

Height 0^m220.

Cylindrical body, slightly narrower in the middle, with tapering foot and neck.

White glaze, inside and outside.

Around the body, Cherubs' and Seraphs' heads, as on the other vases of the same type. The decoration is identical in nearly every detail with the designs and patterns of the three companion vases.

The belt on the neck is decorated, on this vase, with a network of lines; to each angle are attached two short horizontal dashes.

Beneath the handle, the number 7 in red paint.

From the same set as the three preceding items.

Several other similar albarelli are known: two were recently in the hands of a New York dealer; one is in the Pringsheim collection, n. 88 (ascribed by O. von Falke to Siena, about 1530); one was bought in 1855 (n. 3028) for the South Kensington Museum and one (from Lord Currie's collection) was last in the Ignazio Cavaletti sale (Rome, 26 April 1905, n. 215).



TUSCANY (?), ABOUT 1500

Plate.

Diameter 9^m397.

Large circular plate with a sunken centre and a narrow flat rim.

Inside, a white uncrackled glaze; outside unglazed, the natural brown colour of the earthenware.

In the centre, a large and beautiful female bust, almost full face, slightly turned to the right, with fair hair, a white bonnet, a green and purple dress. Behind the head, on a scroll, the inscription:

ME•MENTO•MEI•DOMINE•

Memento mei Domine. "Remember me, o Lord".

The rim is decorated with a broad belt of conventional oak-leaves radiating from the centre.

The decoration is carried out in blue, with touches of ochre, green and manganese.

Reproduced in *Loan exhibition of the J. Pierpont Morgan collection* (1914), p. 55, pl.

From the J. Pierpont Morgan collection (n. 94).



TUSCANY (?), ABOUT 1500

Albarello.

Height $0^m 252$; diameter $0^m 179$.

Broad cylindrical body, slightly narrower in the middle, with short tapering neck and foot.

White crackled glaze; inside, the same glaze, but slightly greenish.

The body is decorated with a large oval wreath of conventional laurel leaves in which is figured a seated lion, to left.

Round the centre is a broad horizontal band with the inscription:

ΣV.: VIOLATO

The decoration is carried out in blue, with portions in ochre and touches of pale green.

From the Canessa collection (n. 146).

A very similar albarello, of the same size and with the same lion was last in the Giovene de Girasole sale (Florence, 25 February 1925, pl. 38, n. 180).



TUSCANY (?), ABOUT 1500

Jar without handles.

Height $0^m 249$; diameter $0^m 220$.

Spherical body, slightly flattened at top and bottom, open at top, without rim, resting below on a conical expanding foot with a raised belt around the narrowest point. This jar had possibly, at one time, a lid.

Bluish-white glaze, thin and uncrackled; inside, a dull white glaze.

The whole body (including the foot) is covered with an elegant scroll-pattern in blue, defining a number of rounded compartments, each showing a very conventional leaf or flower, not unlike those met with on brocades. In the centre of the body, in a large circular wreath, is the double coat of arms of the Soderini and Nobili families of Florence. No intermarriage between these families seems to be recorded in the latter half of the fifteenth century, but the available genealogies are far from complete.

The decoration is carried out in blue, with details in ochre, copper-red, green and pale yellow.

The arms read: Gules, three stag's attires or (*for argent*). — Soderini. — Azure, a bend of the same tincture semy of fleurs-de-lis or ranged in bend, the bend fimbriated argent. — Nobili.

From the Sigismond Bardac collection (n. 25).

Reproduced in colours in the Bardac catalogue.



TUSCANY, LATE FIFTEENTH CENTURY

Albarello.

Height $0^m 222$; diameter $0^m 118$.

Cylindrical body, slightly narrower in the middle, slightly tapering towards the foot and more towards the neck.

Bluish-white crackled glaze; inside, a ribbed surface with a light brown glaze (not lustre).

On the body, in a large circular medallion, surrounded by a wreath of conventional oak-leaves with acorns, showing at top and bottom a schematic rosette or six-petal flower, on a white background, is figured in profile the bust of a youth to the left, with long flowing fair hair and a small round cap.

Around the foot are two belts of very simple ornaments (vertical dashes and herring-bone pattern).

The decoration is carried out in blue, the shading washed, with details added in green and light ochre.

Under the base, the weight marks:

L P 8 2 8
B G 2 8

From the collection of Stefano Bardini, Florence (Sale at London, 5 June 1899, p. 9, n. 37; see album, pl. 5, n. 104).

Later in the Sigismond Bardac collection (n. 22).

Reproduced in the Bardini album and, in colours, in the Bardac catalogue.

Companion vase to the following.



TUSCANY, LATE FIFTEENTH CENTURY

Albarello.

Height $0^m 220$; diameter $0^m 127$.

Cylindrical body, slightly narrower in the middle, slightly tapering towards the foot and more towards the neck.

Bluish white crackled glaze; inside, a ribbed surface with a light brown glaze.

On the body, in a large circular medallion, surrounded by a wreath of conventional laurel-leaves (?) with berries, showing at the top and bottom a schematic rosette or six-petal flower, is figured, on a white background, as on the companion vase described above, the bust in profile to the left, of a youth with long flowing dark hair and a large round yellow cap.

Around the foot, the same ornaments, two belts of vertical dashes and herring-bone lines.

The decoration is carried out in blue, with washed shadings, the details added in green and light ochre.

Under the base, the weight marks:

From the collection of Stefano Bardini, Florence (Sale at London, 5 June 1899, p. 9, n. 37; see album, pl. 5, n. 106).

Later in the Sigismond Bardac collection (n. 23).

Reproduced in the Bardini album and, in colours, in the Bardac catalogue.

Compare n. 87 of the 1899 Bardini sale, a vase with a female profile, closely similar to the pair in the Schiff collection; also nn. 60-61 of the Pringsheim collection (ascribed to Maestro Benedetto, of Siena).



TUSCANY, LATE FIFTEENTH CENTURY

Albarello.

Height $0^m 294$; diameter $0^m 134$.

Cylindrical body, slightly narrower in the middle, with a tapering foot and a short cylindrical neck.

White uncrackled glaze; inside, a dull white glaze.

On the body is figured, in an irregular medallion, the bust of a youth in profile to the right, with long flowing fair hair, a blue and green peaked cap and a green and yellow tunic.

The remainder of the surface is covered with scrolls of large conventional foliage.

Around the foot is painted in Gothic lettering;

Vt'm cordiale

Under the foot is incised the capacity of the vase:

The decoration is carried out in blue, with touches of ochre, manganese and bluish-green.

From the Sigismond Bardac collection (n. 16).

Reproduced in colours in the Bardac catalogue.



TUSCANY, LATE FIFTEENTH CENTURY

Albarello.

Height $0^m 360$; diameter $0^m 130$.

Cylindrical body, slightly narrower in the middle, with a tapering foot and a short cylindrical neck.

White crackled glaze, inside and outside; this glaze appears also on the upper rim.

On the body is figured, in an irregular medallion, the bust in profile to the left of a young lady with fair hair, a small diapered cap on the back of her head and a low cut green dress with yellow sleeves. The rest of the surface is covered with two bands, one above the other, of large conventional foliage. Another belt of similar foliage adorns the lower portion of the body.

The decoration is carried out in blue, light ochre, green and manganese.

From the Sigismond Bardac collection (n. 17).

Reproduced in colours in the Bardac catalogue.



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 325$; diameter $0^m 125$.

Cylindrical body, slightly narrower in the middle, with short tapering foot and cylindrical neck.

White glaze with large crackles; inside is a very thin greyish-pink glaze.

On the body are the affronted profile busts of a fair-haired lady with a white bonnet (left) and a clean-shaven fair-haired man with a purple cap (right). Between them, a large flower on its stem. On the other side, a panel of irregular shape decorated with leaves and tendrils outlined in blue and with six small yellow buds or conventional flowers.

The colours used are blue, ochre and manganese.

No other vase in the collection seems to be by the same hand.

This albarello and nn. 39-48 belong to a group of much discussed vases of which the exact date and origin remain to be established. Several good judges have ascribed them to a Neapolitan or Sicilian factory of the fifteenth century, while others believe in a Roman or Tuscan origin and others again consider them as of a later date.

From the collection of Miss Walters Cacciola, at Taormina, Sicily. Subsequently in the Canessa collection (n. 130).







TUSCANY; FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 317$; diameter $0^m 133$.

Cylindrical body, slightly narrower in the middle, with a short tapering foot and neck.

White glaze of poor quality, with many air-bubbles; the inner surface is ribbed and covered with a white glaze.

On the body, in a medallion of irregular shape, is figured the bust of a clean-shaven youth in profile to the right, with long curly hair and a high purple cap. The rest of the body is decorated with leaves and tendrils.

The colours used are a bad quality of ochre, blue, manganese and green which the firing has turned into an almost turquoise hue.

Three albarelli by the same artist, bearing the seal of a Palermo convent, were purchased in 1903 by the Louvre; on two of them, we find the arms of Alfonso II of Aragon-Naples and Hippolita Maria Sforza (between 1465 and 1484). They are reproduced by J. J. Marquet de Vasselot, *Three Italian albarelli*, in *Burlington Magazine*, II (1903), pp. 338-343.

From the collection of Miss Walters Cacciola, at Taormina, Sicily. Subsequently in the Canessa collection (n. 131).



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 310$; diameter $0^m 130$.

Cylindrical body, slightly narrower in the middle, with a short tapering foot and neck.

Dull white glaze; the inner surface is ribbed, with a white crackled glaze.

On the body is figured, in profile to the right, the bust of a clean-shaven man, with long dark flowing hair, a green and purple tunic and a high peaked cap. On the rest of the surface, we find the usual conventional foliage and the meaningless inscription:

•ABE·И·ИЕРЕРЕАЕЗ

The colours used are blue, manganese, green and a dirty ochre.

The design seems to be by the same hand as that of nn. 39, 41 and 42.

One of the albarelli in the Louvre by the same artist bears the inscription :

•AR·IERIИ·RI·И·EI·R·E

From the collection of Miss Walters Cacciola, at Taormina, Sicily. Subsequently in the Canessa collection (n. 132).



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 320$; diameter $0^m 130$.

Cylindrical body, slightly narrower in the middle, with a tapering foot and a short cylindrical neck.

Outside, a bluish-white crackled glaze; inside and around the upper rim, a canary-yellow glaze.

On the body is figured a male bust in profile to the right, with a short pointed beard, curly hair and a purple and green felt hat.

On the back, a large scroll of conventional foliage.

The design is carried out in blue, with touches of green, manganese and light ochre.

By the same artist as nn. 39, 40 and 42.

From the collection of Dr. B... (Sale at Paris, 23 April 1909, p. 7, n. 46 and pl.)

Later in the Arthur Sambon collection (Sale at Paris, 25 May 1914, p. 70, n. 242 and pl.)



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 330$; diameter $0^m 140$.

Cylindrical body, slightly narrower in the middle, with a tapering foot and a short cylindrical neck.

Outside, a white crackled glaze; inside and around the upper rim, a pale greenish-white crackled glaze.

On the body is figured a clean-shaven male bust in profile to the left, with long hair terminating in curls, and with a purple and ochre cap; on the left, a scroll with the inscription:

• B • NBEA • BEA • B • NB •

On the back, a large scroll of conventional foliage.

The design is carried out in blue, with touches of green and manganese.

By the same artist as nn. 39, 40 and 41.

From the collection of Dr. B... (Sale at Paris, 23 April 1909, p. 7, n. 47 and pl.)

Later in the Arthur Sambon collection (Sale at Paris, 25 May 1914, p. 69, n. 240 and pl.)



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 288$; diameter $0^m 128$.

Cylindrical body, slightly narrower in the middle, tapering toward the foot, with a short cylindrical neck.

White crackled glaze, more creamy inside and on the upper rim.

On the body is figured, on an ochre background, a clean-shaven male bust in profile to the right, with fair hair, a white cap, and a green tunic with purple sleeves.

On the reverse, two large blue flowers with yellow centres. Also the inscription: LOFINIO.

The decoration is carried out in blue, green, ochre, yellow and manganese.

From the J. Pierpont Morgan collection (n. 106).

A companion vase to the following and obviously from the same workshop.



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 290$; diameter $0^m 130$.

Cylindrical body, slightly narrower in the middle, tapering towards the foot, with a short cylindrical neck.

White crackled glaze, more creamy inside and on the upper rim.

On the body is figured, on an ochre background, a female bust in profile to the right, with a yellow cap and a green dress with purple sleeves.

On the reverse, large conventional foliage.

Also the inscription: LISA · BELLA ·

The decoration is carried out in blue, green, ochre, yellow and manganese.

From the J. Pierpont Morgan collection (n. 107).

This vase, identical in style and technique with the preceding vase, is certainly from the same workshop.



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height 0^m325; diameter 0^m130

Cylindrical body, slightly narrower in the middle, with a short cylindrical neck and a short tapering foot.

Bluish white crackled glaze; smooth inner surface, with a thin dull greyish-pink glaze.

On the body is figured in profile to right the bust of a clean-shaven man, with a green cap and long flowing fair hair.

On the back is the usual conventional foliage.

The decoration is carried out in blue, with touches of ochre, green, manganese and a particular greenish yellow.

From the collection of Miss Walters Cacciola, at Taormina, Sicily. Subsequently in the Canessa collection (n. 140).



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 311$; diameter $0^m 129$.

Cylindrical body, slightly narrower in the middle, with a short cylindrical neck and a short tapering foot.

Dirty greyish-blue crackled glaze; smooth inner surface, with a thin dull greyish-pink glaze.

On the body is figured in profile to left the bare-headed bust of a clean-shaven young man with long fair hair falling in straight locks.

On the back is the usual conventional foliage.

The decoration is carried out in blue, with touches of ochre, green, dull manganese, and a little greenish yellow.

This vase is by the same potter as n. 45 and decorated by the same hand; the size and shape, glaze and firing are the same and the draughtsmanship is clearly identical.

From the collection of Miss Walters Cacciola, at Taormina, Sicily.
Subsequently in the Canessa collection (n. 141).

In the Pringsheim collection (nn. 58-59) are two similar vases by the same artist; they are ascribed by O. von Falke to Tuscany (possibly Siena), about 1480.



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 279$; diameter $0^m 126$.

Cylindrical body, slightly narrower in the middle, with short, slightly tapering neck and foot.

Thick white crackled glaze; inside, a thin light yellow glaze of which traces occur on the mouth of the vase.

On the body is figured in profile to the right the helmeted bust of a clean-shaven man, with fair hair (touched with green); his green tunic is adorned with a blue front and a purple collar.

On the back, the usual large conventional scroll foliage and the inscription:

POLITO AB: “Polito bello”.

The decoration is carried out in blue on an ochre background, with green and touches of manganese.

By the same hand as the following; the artist is not represented by any other pieces in the collection.

From the collection of Miss Walters Cacciola, at Taormina, Sicily. Subsequently in the Canessa collection (n. 142).



TUSCANY, FIFTEENTH CENTURY (?)

Albarello.

Height $0^m 280$; diameter $0^m 112$.

Cylindrical body, slightly narrower in the middle, with short, slightly tapering neck and foot.

Whitish-green crackled glaze; inside, a pinkish glaze of which traces occur on the mouth of the vase.

On the body is figured in profile to the left the bust of a clean-shaven youth, with a blue and purple cap, long flowing dark hair and a green and blue tunic, the collar being purple and ochre.

On the back, the usual large scroll of conventional foliage and the inscription:

MARIO • BELL “Marco bello”.

The decoration is carried out in blue on an ochre background, with green and manganese.

By the same potter and painter as n. 47.

From the collection of Miss Walters Cacciola, at Taormina Sicily. Subsequently in the Canessa collection (n. 143).



TUSCANY (?), ABOUT 1500

Plate.

Diameter 9^m360.

Circular plate, the rim slightly flattened.

Bluish-white glaze; on the back, a plain creamy-white glaze.

In the centre, Adam and Eve, after being driven out of Eden, are seated on rocks in the open, Eve spinning, with a baby on her knee, Adam resting, with his hoe before him, and their other child seated on the ground to the left. In the background, trees and rocks.

The border is divided into four oblong panels, each showing the half-length figure of an Angel in front view, with outstretched arms holding in each hand a cup from which a large bird is drinking. Between these panels are four circular medallions with ecclesiastical coats of arms, Medici at top and bottom, Lanzone of Florence on the right and left.

The decoration is carried out in blue, ochre, green, yellow and copper-red, with occasional touches of black.

The arms read: Or, five torteaux in orle and in chief a roundel of the arms of France modern, the shield ensigned by an ecclesiastical hat gules. — Medici (Either Giovanni de' Medici, cardinal in 1489, pope in 1513 [Leo X], died 1521, or Giulio de' Medici, Archbishop of Florence, cardinal in 1513, pope in 1523 [Clement VII], died 1524). — Or a tree eradicated vert between two maces sable; on a chief azure between the points of a label gules three fleurs-de-lis or. — Lanzone.

From the collections of Edmond Bonnaffé (Sale at Paris, 3 May 1897, p. 14. n. 40) and Sigismond Bardac (n. 24).

Reproduced in colours in the Bardac catalogue.



TUSCANY (?), ABOUT 1500

Spherical jar.

Height $0^m 269$; diameter $0^m 245$.

Spherical body with a broad neck and a flat foot defined by a slightly projecting rim.

White crackled glaze; the inner surface is ribbed, with a dull creamy-white crackled glaze.

The body is entirely covered with three broad bands of conventional blue foliage reduced to mere curved lines and interspersed with dots. Round the centre are large circular patches of colour alternating with elongated leaves. Round the neck and the foot are also bands of conventional foliage.

The only colour used is blue.

From the Canessa collection (n. 125); formerly belonged to Hakky-Bey.



TUSCANY (?), ABOUT 1500

Spherical jar.

Height $0^m 256$; diameter $0^m 230$.

This vase, although very slightly smaller, is evidently a companion-piece to the jar described above and comes obviously from the same workshop.

Glaze and decoration are identical, the only noticeable difference being the omission of the elongated leaves between the broad disks around the centre of the body.

From the Canessa collection (n. 126); formerly belonged to Hakky-Bey.



TUSCANY, EARLY SIXTEENTH CENTURY

Jar without handles.

Height 0^m258; diameter 0^m203

Pear-shaped body, tapering towards the foot, with a high broad cylindrical neck.

White glaze; inside, a dull ochre glaze.

The neck and body are covered with a plain conventional decoration of small blue leaves interspersed with circular coloured flowers of a conventional design.

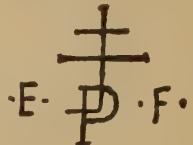
Two circular medallions show, the first, Apollo nude, standing with his bow in his outstretched left hand and his quiver over his right shoulder, the second, King David, seated, playing the harp with

both hands (inscription **DAViTTE POFEA** *Davitte Profeta*).

Below each medallion, the words

COSERVA • BO RAGINATA

on a broad white belt and the cipher



repeated on each side.

Round the foot, narrow belts of plain ornaments (herring-bone, etc).

The decoration is carried out in blue, with details in green, ochre and yellow.

From the Sigismond Bardac collection (n. 27).

Reproduced in colours in the Bardac catalogue.





SIENA (?), FIFTEENTH CENTURY

Plate.

Diameter 0^m257.

Circular plate with a foot and a broad flat rim.

Inside glaze, white and crackled; outside, no glaze, but the natural colour of the light greyish-brown earth.

In the centre, in a medallion of irregular shape, a clean-shaven male bust in profile to the right, with a green and blue tunic, straight flowing hair and a green and purple peaked cap.

Round the edge, twelve zig-zag patterns, parallel to the rim, separated by perpendicular tendrils.

The decoration is carried out in blue, with touches of manganese and green.

The zig-zag pattern on the rim is frequently met with on early majolica. We find it for instance on a large tazza bought in 1902 by the Louvre.

This piece has also been ascribed to Faenza.

From the Canessa collection (n. 135).



SIENA (?), FIFTEENTH CENTURY

Plate.

Diameter 0^m303.

Circular plate with a broad flat rim.

The inside glaze is white; the outer surface is covered with a plain dull yellow glaze.

In the centre, on a white background studded with groups of dots, is a clean-shaven male bust in profile to the left, with fair hair, a roughly sketched helmet and a dark mottled jerkin.

On the rim, part of which is repaired, an inner border of small squares and an outer geometrical pleated pattern, blue and white on an ochre background.

Decoration in blue, ochre, manganese and green.

From the collection of Emile Molinier (Sale at Paris, 21 June 1906, p. 21, n. 27 and pl.).

Later in the Canessa collection (n. 137).



SIENA, LATE FIFTEENTH CENTURY

Three-handled jar.

Height 0^m220; greatest diameter 0^m200.

Spherical body, slightly flattened at top and bottom, with a broad short neck (from which start the three curved flattened handles) and a short stem, expanding into a conical foot.

White glaze, faintly crackled; inside, a thin dull ochre glaze.

On the body are three circular wreaths, each enclosing a bust in profile to the left.

1. Bust of a youth, with fair hair, a purple and green cap and a white tunic.
2. An antique clean-shaven male bust with dark hair; in the background are the letters MA.
3. A fair-haired female bust, in a white cap and a green bodice with a yellow front; in the background, the inscription:

BARNA • BEA • B (*Barnabea bella*)

On the handles are painted, on an ochre background, white flowers touched with blue and green.

The decoration is carried out in blue, light green, light ochre and manganese.

From the collection of Charles Mannheim, Paris (*Catalogue*, by E. Molinier, 1898, p. 20, n. 43).

Later in the J. Pierpont Morgan collection (n. 30).

Reproduced by Bernard Rackham, *Burlington Magazine*, XXVII (1915), pp. 50-51, pl. III, N.







SIENA (?), FIFTEENTH CENTURY

Plate.

Diameter $0^m 254$.

Circular plate with a broad flat rim.

White glaze, very slightly crackled, the same inside and outside.

In the centre, in a circular medallion, surrounded by an eleven-sided polygon, is figured the bust of a youth in profile to the left, with a green cap and tunic, and long flowing fair hair. Before him the inscription:

B I N O B "Bino bello".

The broad rim is covered with a minute pattern of imbricated fish-scales, decreasing in size from the edge towards the centre.

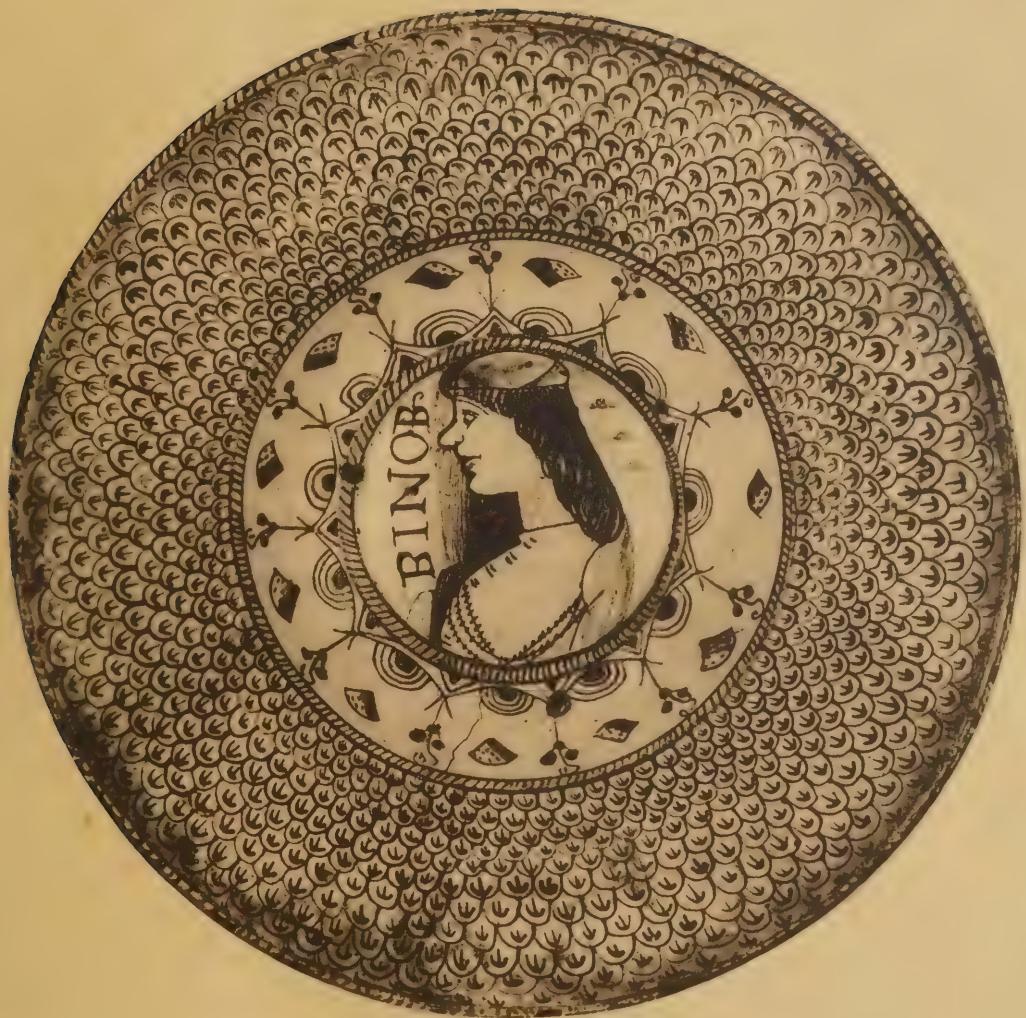
On the reverse, the same blue and ochre petals as on n. 57, with which this piece has much in common. The centre of the reverse has been left blank.

The decoration is carried out in blue, with touches of green and ochre.

From the Leroux collection (Sale at Paris, 13 April 1896, p. 5, n. 4, and pl.).

Later in the Sigismond Bardac collection (n. 20).

Reproduced in the Leroux catalogue and in colours in the Bardac catalogue.



SIENA (?), FIFTEENTH CENTURY

Plate.

Diameter 0^m250.

Circular plate with a broad flat rim.

In the centre, is figured in a circle, surrounded by an eleven-sided polygon, the bust in profile to the left, of a youth with a purple cap, long flowing fair hair and a green tunic.

The remainder of the surface is covered with concentric zones of blue geometric ornaments (two being of the herring-bone pattern) with a broad ochre belt, showing semi-circular ornaments.

On the reverse, conventional leaves, outlined in blue and ochre, similar to those recently ascribed to the Siena workshops.

The body of the decoration is carried out in blue, with portions in ochre and touches of manganese and green.

From the Sigismond Bardac collection (n. 19).

Reproduced in colours in the Bardac catalogue.



SIENA, LATE FIFTEENTH CENTURY

Plate.

Diameter 0^m214.

Very shallow circular plate, nearly flat, with a slightly concave centre, a broad rim and a low foot.

White glaze, inside and outside.

In the centre, a female bust in profile to the right, in a landscape; fair hair, ochre and yellow dress.

The central medallion is surrounded by concentric ornamental bands covering the whole of the remaining surface.

On the reverse, in the centre, a large flowery letter B. Around the edge, the usual blue and ochre sketchy foliage, each of the eight leaves covered with parallel lines.

Compare the reverse of a plate in the Pringsheim collection in O. von Falke's catalogue, fig. 10.

From the J. Pierpont Morgan collection (n. 79).





SIENA, LATE FIFTEENTH CENTURY

Plate.

Diameter 0^m229.

Circular plate with a sunken centre and a broad flat rim.

White uncrackled glaze, inside and outside.

In the centre, a bust of the emperor Nero, in profile to the left, crowned with laurels. The chute and rim are covered with narrow concentric ornamental bands, including a belt of ochre scales and two rows of oves. Part of the chute is left blank.

On the reverse of the plate, a plain centre is surrounded by sketchy blue and ochre foliage, each leaf decorated with parallel lines. The same design occurs on the reverse of the following plate, which is obviously from the same factory.

The decoration is carried out in blue, with portions in ochre, green, yellow and black.

From the J. Pierpont Morgan collection (n. 77).

A very similar plate, again from the same workshop, occurred in the Leroux sale (Paris, 13 April 1896, p. 6, n. 10 and pl.); the main differences were that the antique bust was in profile to the right and that the imbricated belt was broader and covered nearly all the rim.





M.M. 77.
M. COLLECA PLATE, with a laimedated
bust of a Roman Emperor, enclosed
by several bands of ornament.
Faenza, Italian, 15th century.
L. P. Morgan Collection.

SIENA, LATE FIFTEENTH CENTURY

Plate.

Diameter $0^m 243$.

Circular plate with a sunken centre and a broad flat rim.

White crackled glaze, inside and outside.

In the centre, Saint Francis kneeling to left before a large cross, with a rosary in his hand. On the right, a small building.

The central medallion is surrounded by a number of concentric ornamental bands, including two rows of oves.

On the reverse of the plate, a plain centre is surrounded by sketchy blue and ochre foliage, each leaf decorated with parallel lines.

The decoration is carried out in blue, green, ochre and yellow, with a few touches of black (or very dark blue).

From the J. Pierpont Morgan collection (n. 75).

Compare the preceding plate.



SIENA, LATE FIFTEENTH CENTURY

Plate.

Diameter $0^m 222.$

Circular plate with a small deep sunken centre and a very broad flat rim.

White glaze, inside and outside.

In the centre, an eight-lobed rosette surrounded by concentric ornamental bands, including a broad belt of conventional leaves, and, on the rim, a dark dull-ochre belt of triangular ornaments.

The centre of the reverse shows the mark:

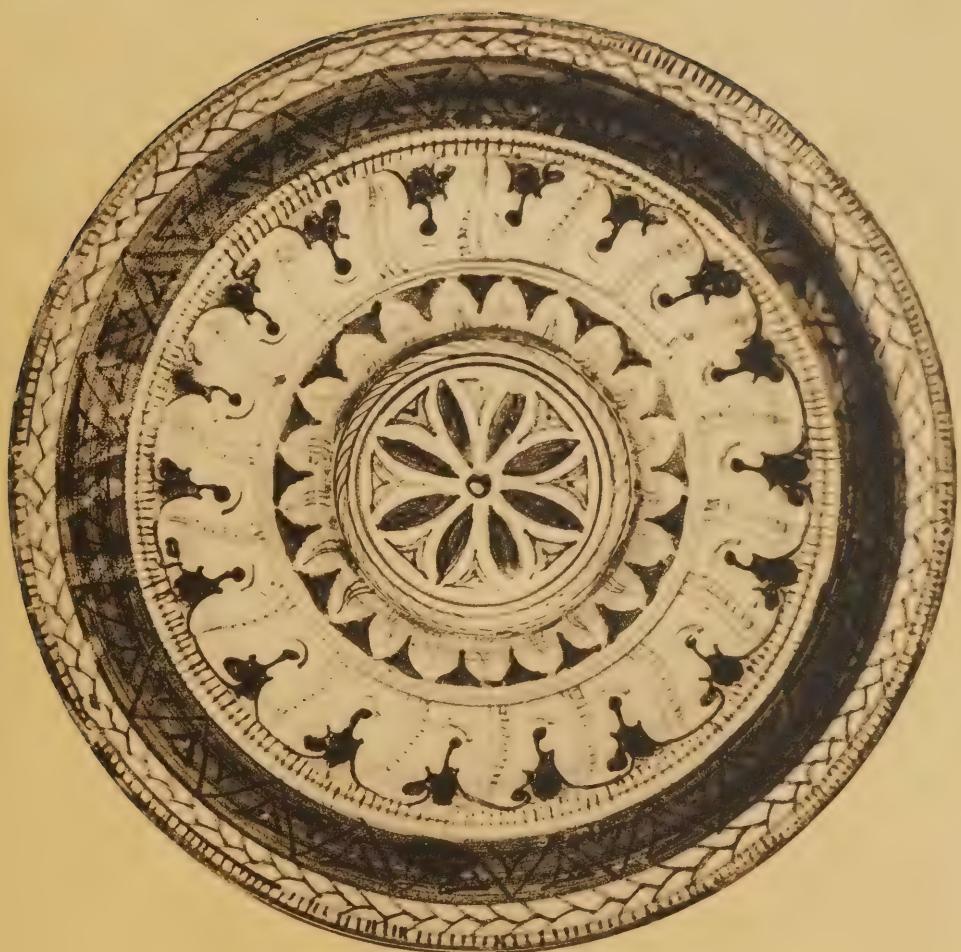


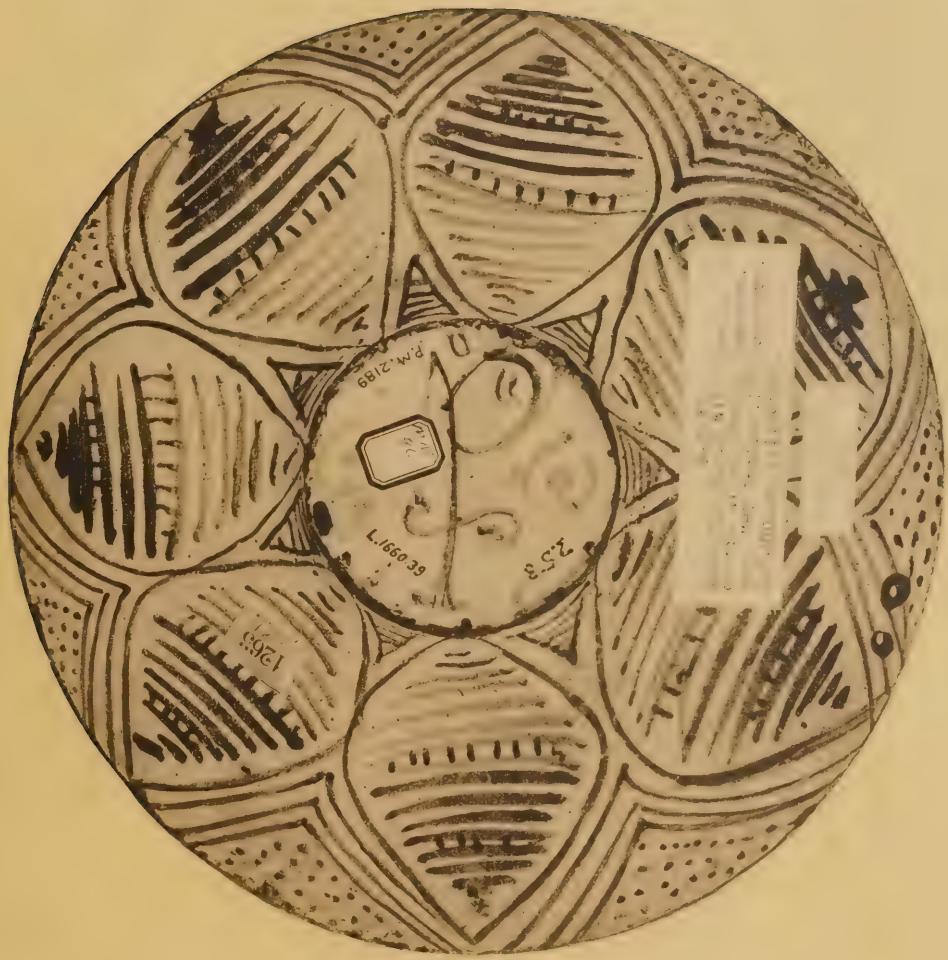
It is surrounded by the conventional blue and ochre foliage, decorated with parallel lines.

The decoration is carried out in blue with green and ochre touches.

From the J. Pierpont Morgan collection (n. 96).

The same mark occurs on two plates in the Pringsheim collection (nn. 69 and 82), the latter from the Somzee collection. It is also found on a piece formerly in the Delsette collection (n. 85).





SIENA, LATE FIFTEENTH CENTURY

Plate.

Diameter 0^m243.

Circular plate with a sunken centre and a flat rim.

White glaze, inside and outside.

In the centre, a five-lobed flower surrounded by concentric ornamental bands, including large scollops.

On the reverse, seven conventional leaves, in blue and ochre, with the usual parallel lines.

In the centre, the mark:



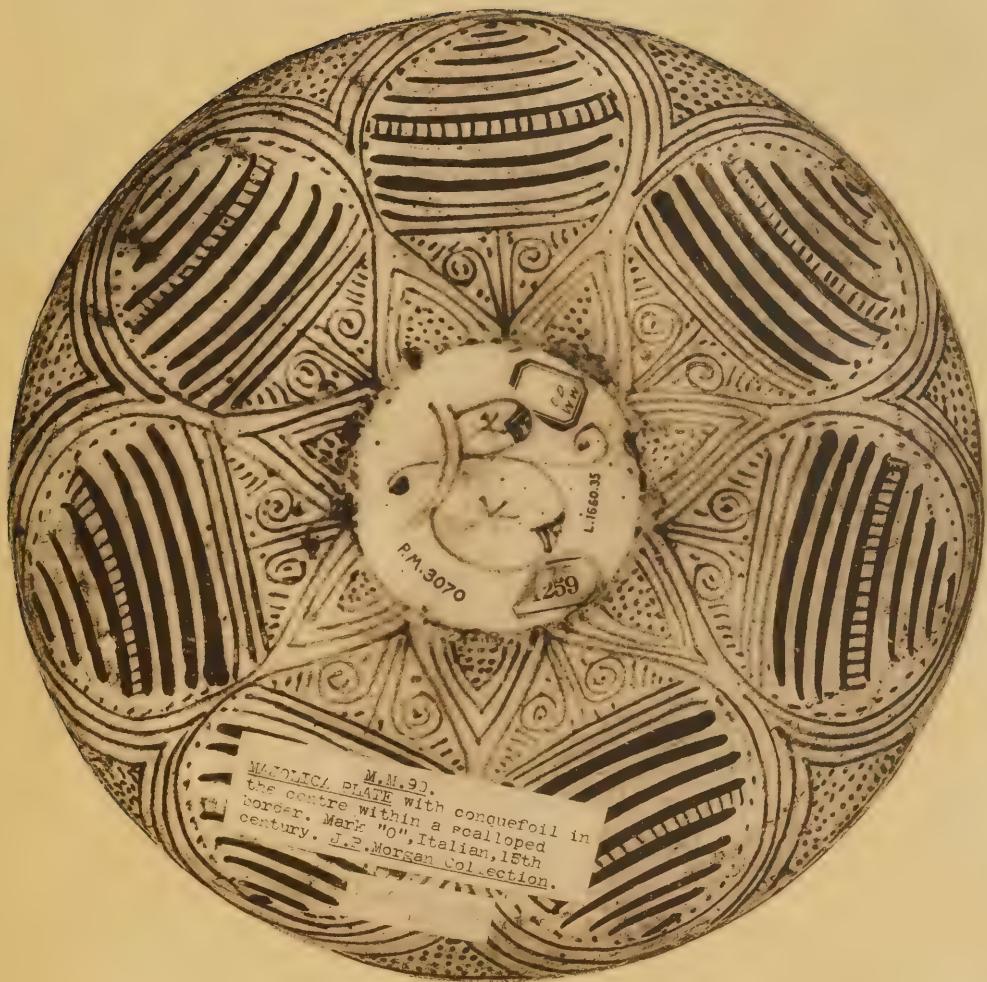
The decoration is carried out in blue, green and ochre.

For the central ornament, compare a flat plate, with a broad peacock-feather border, bought in 1896 by the Louvre.

From the J. Pierpont Morgan collection (n. 90).

Reproduced by B. Rackham, *Burlington Magazine*, XXVII (1915), pp. 28-29, pl. I, E.





M.M.92.
MAJOLICA PLATE with conquefoil in
the centre within a scalloped
border. Mark "O", Italian, 15th
century. J.P. Morgan Collection.

SIENA (?), LATE FIFTEENTH CENTURY

Plate.

Diametre 0^m241.

Circular plate with a flat rim.

White glaze, inside and outside.

In the centre, a four-lobed flower in a square yellow frame, surrounded by concentric zones of ornaments; around the edge, a row of oves.

On the reverse, nine conventional leaves in blue and ochre, with the usual parallel lines.

In the centre, the mark:



The decoration is carried out in blue, ochre and yellow, with a metallic lustre in the glaze.

From the J. Pierpont Morgan collection (n. 81).

The same mark occurs on a Caffagiolo plate in the Victoria and Albert Museum (Salting collection, n. 1847), reproduced by Rackham, *Burlington Magazine*, XXVII (1915), pp. 29 B and 32 J; also on a Deruta plate, formerly in the Joseph Fau collection (Delange, *Faïences italiennes*, pl. XV).





SIENA, ABOUT 1500

Plate.

Diameter 0^m208.

Circular plate with a deep sunken centre and a broad flat rim.

White glaze, inside and outside.

In the centre, surrounded by a white belt with palm-leaves in "bianco sopra bianco", a green circular medallion with the letters I L enclosing a round-topped shield with the Loredano arms (of Venice) : per fesse or and azure six roses counterchanged.

On the rim, on an ochre background, a frieze of four dogs pursuing large fantastical birds.

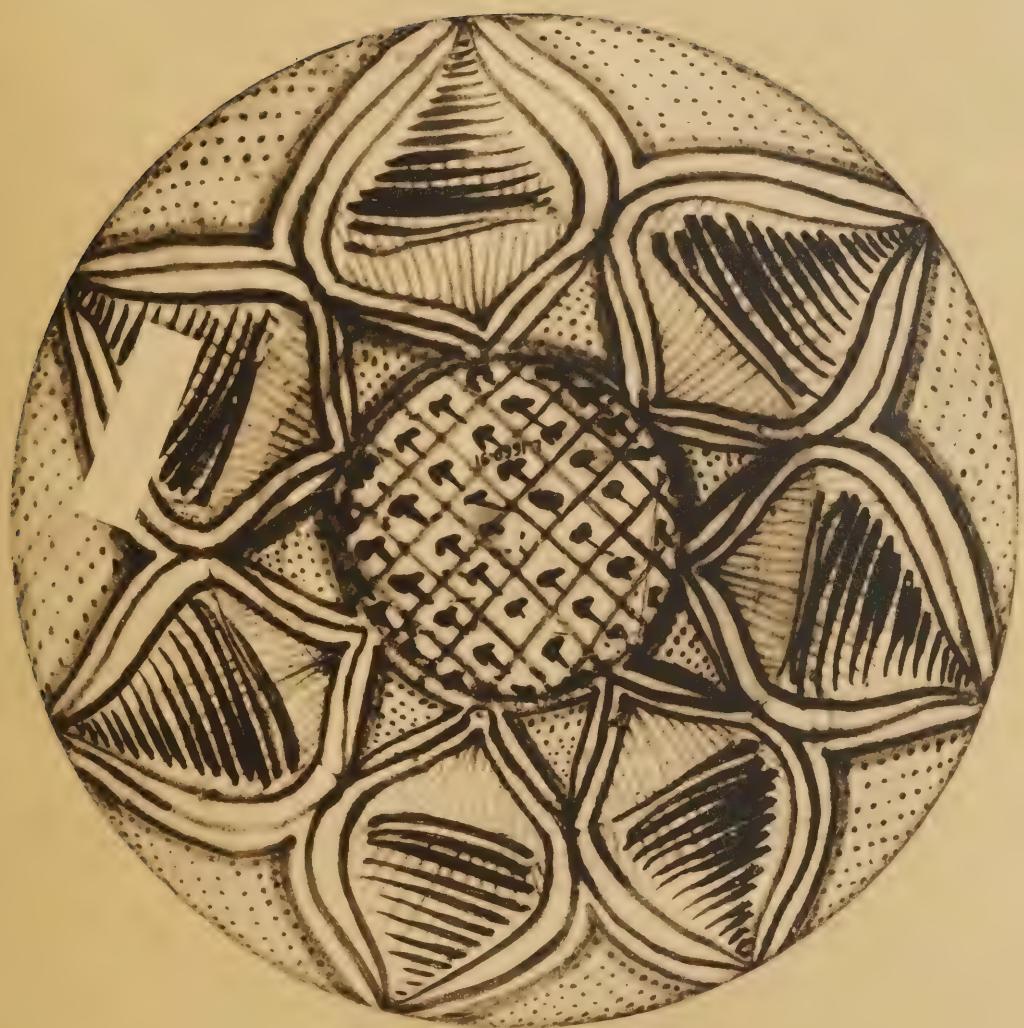
On the reverse, a large conventional flower with a chequered centre and seven large pointed petals, outlined in blue with ochre touches, on a dotted background.

The decoration is carried out in blue, ochre, pale yellow and green.

From the Sigismond Bardac collection (n. 21).

Reproduced in colours in the Bardac catalogue.





SIENA (?), 1503

Plate.

Diameter $0^m 416$.

Circular plate with a sunken centre, a gadrooned chute and a flat rim.

White glaze inside and outside.

In the centre, the arms of Pope Pius III Piccolomini (1503): argent on a cross azure five crescents or. The style of the plate shows that it cannot have been made for Pope Pius II Piccolomini (1458-1464).

The chute and rim are decorated with concentric bands of ornaments, including a broad belt of blue imbrications spotted with red.

The reverse is decorated in the centre with a mark consisting of an eight-pointed asterisk, surrounded by a broad zone of eight radiating sectors covered with blue strokes parallel to the rim, and by an outer border of lanceolated leaves in blue and ochre, touched with green.

The decoration is carried out in blue, ochre, green, yellow and copper-red.

From the collection of Eugène Piot (Sale at Paris, 25 April 1864, p. 31, n. 135, purchased by Henri de La Broise).

Later in the J. Pierpont Morgan collection (n. 101).



SIENA, EARLY SIXTEENTH CENTURY

Plate.

Diameter 0^m235.

Circular plate.

Brilliant white glaze, inside and outside, crackled on the reverse.

In the centre, surrounded by a twisted fillet, the Lion of Saint Mark to the left.

The rim is decorated with four circular panels containing conventional pine-cones; between them, two cornucopiae and two pairs of acanthus-leaves.

The centre of the reverse is plain; the rim bears the usual large blue foliage, with blue and ochre parallel curved lines.

The decoration is carried out in blue, on an ochre background, with white reserves, and touches of yellow and light green.

From the collection of Charles Mannheim, Paris, (*Catalogue* by E. Molinier, 1898, p. 19, n. 39 and pl.).

Later in the J. Pierpont Morgan collection (n. 118).

Reproduced in the Mannheim catalogue.

Doubtless made for a Venetian corporate body.

A Gubbio plate with the Lion of Saint Mark occurred in the Gaillard sale (1904, n. 456). The Louvre owns a Deruta plate from the Campana collection, with the same lion.



SIENA OR DERUTA, EARLY SIXTEENTH CENTURY

Plate.

Diameter 0^m280.

Circular plate with a hollow centre and a flat rim; no foot.

Creamy white glaze.

In the centre, in a small circular medallion, surrounded by a raised belt, a classical bust of a clean-shaven man to left, evidently copied from a Greek coin.

The swell of the plate is divided by eight radiating lines, paired off into the pattern of a Maltese cross, two branches showing Cherubs' heads and two bearing a conventional fish-scale pattern.

The rim is decorated with a narrow wreath of very conventional oak-leaves.

On the back is a spiral pattern of eleven roughly outlined leaves and buds.

The decoration is carried out in blue, with details in ochre, green and yellow. The scrolls on the back are designed in blue and ochre with green touches.

From the Sigismond Bardac collection (n. 26).

Reproduced in colours in the Bardac catalogue.

A very similar piece in the Pringsheim collection (n. 74), obviously from the same workshop, is ascribed by Falke to Siena, about 1505. Compare also pl. 49, n. 59 of the Beckerath sale, and a Deruta plate in the Louvre (Campana collection) with a female head to the right.





DERUTA, END OF THE FIFTEENTH CENTURY

Plate.

Diameter $0^m 415$.

Large circular plate, with a low foot, a sunken centre and a broad flat rim sloping upwards.

Inside, a white glaze, slightly crackled; outside, a dull yellow-brown lustre.

In the centre, in a landscape, with two high mountains, one of which is crowned by a castle, among large conventional flowers, a blood-hound pounces on a doe and seizes it, with its fangs, by the nape of the neck.

The rim is divided into four panels by sets of two pairs of vertical bands separated by a row of oval ornaments on a white background. The four panels are filled, alternately, with imbricated patterns and oak-leaf scrolls.

The decoration is carried out in ochre and blue, with touches of copper-red and a beautiful metallic lustre.

On the reverse, the unidentified wax seal of an old collection (beneath a helmet, an escutcheon with three bends).



LOMBARDY (?), FIFTEENTH CENTURY

Drinking cup.

Height 0^m065; diameter 0^m139.

Shallow circular cup with a narrow projecting rim.

Creamy white glaze, minutely crackled.

Inside, in a hexagonal medallion surrounded by conventional foliage, a female bust in profile to the left, between two rosettes.

Outside, parallel vertical lines.

The design is incised and filled with ochre. The decoration is completed with touches of ochre and green reserves.

From the Campe collection at Hamburg (n. 1).

This cup and the five following pieces are notable examples of pottery made for everyday use. Extremely few examples have survived and far too little attention has been given to them up to now by the historians of Italian majolica.





LOMBARDY (?), FIFTEENTH CENTURY

Drinking cup.

Height $0^{\text{m}}060$; diameter $0^{\text{m}}127$.

Shallow circular cup with a narrow projecting rim.

Creamy-white glaze, minutely crackled.

Inside, in a pentagonal medallion surrounded by conventional foliage, a female bust in profile to the left, between two rosettes.

Outside, parallel vertical lines.

The design is incised and filled with ochre. The decoration is completed with touches of ochre and green reserves.

From the Campe collection at Hamburg (n. 2).



LOMBARDY (?), FIFTEENTH CENTURY

Drinking cup.

Height 0^m060; diameter 0^m125.

Shallow circular cup with a narrow projecting rim.

Creamy-white glaze, minutely crackled.

Inside, in a pentagonal medallion surrounded by conventional foliage, a female bust in profile to the left, between two rosettes.

Outside, parallel vertical lines.

The design is incised and filled with ochre. The decoration is completed with touches of ochre and green reserves.

From the Campe collection at Hamburg (n. 3).



LOMBARDY (?), FIFTEENTH CENTURY

Drinking cup.

Height 0^m060; diameter 0^m128.

Shallow circular cup with a narrow projecting rim.

Creamy-white glaze, minutely crackled.

Inside, in a hexagonal medallion surrounded by conventional foliage, a youthful male bust, in profile to the left, between two rosettes; he has long fair hair and an ochre cap.

Outside, parallel vertical lines.

The design is incised and filled with ochre. The decoration is completed with touches of ochre and green reserves.

From the Campe collection at Hamburg (n. 4).



LOMBARDY (?), FIFTEENTH CENTURY

Drinking cup.

Height 0^m053; diameter 0^m118.

Shallow circular cup without a projecting rim.

Creamy-white glaze, minutely crackled.

Inside, in a hexagonal medallion surrounded by conventional foliage, a youthful male bust, in profile to the left, between two rosettes; he wears a purple cap.

The design is incised and filled with ochre. The decoration is completed with green reserves, touches of ochre and manganese.

From the Campe collection at Hamburg (n. 5).

The use of manganese in the colour-scheme of this and of the following cup, differentiates them from the four others described above.



LOMBARDY (?), FIFTEENTH CENTURY

Drinking cup.

Height 0^m050; diameter 0^m114.

Shallow circular cup without a projecting rim.

Creamy-white glaze, minutely crackled.

Inside, in a pentagonal medallion surrounded by conventional foliage, is figured a dog, seated to left. Above it, a rosette.

Outside, parallel vertical lines.

The design is incised and filled with ochre. The decoration is completed with green reserves, touches of ochre and manganese.

From the Campe collection at Hamburg (n. 6).



LOMBARDY (?), ABOUT 1500

Tazza.

Height 0^m067; diameter 0^m225.

Shallow conical bowl on a low foot.

Inside, a yellowish glaze; outside, a plain brown lustre.

Inside, in a hexagonal medallion surrounded by conventional foliage, a clean-shaven male bust in profile to the left, with curly hair and a high green cap adorned with a plume. Right and left, a large leaf.

Round the rim, a rough attempt at a laurel-wreath.

The design is incised and filled with ochre. The decoration is completed with green reserves.

Compare the following pieces and a slightly mutilated bowl bought in 1902 by the Louvre.

From the Campe collection at Hamburg (n. 7).

The male head is doubtless intended for a portrait of Gianfrancesco Gonzaga, Lord of Sabioneta, a younger son of the great Lodovico Gonzaga; it closely resembles his portrait by Bonsignori in the museum at Bergamo.



LOMBARDY (?), ABOUT 1500

Tazza

Height 0^m062 ; diameter 0^m215 .

Shallow conical bowl on a low foot.

Inside, a pale yellow glaze; outside, a plain brown lustre.

Inside, in a heptagonal medallion surrounded by conventional foliage, a youthful male bust, in profile to the left, between two rosettes; he has long fair hair, with a purple and yellow cap.

Round the rim, an interlaced wreath.

The design is incised and filled with ochre; the decoration is completed with green reserves and touches of manganese.

From the Campe collection at Hamburg (n. 8).

The portrait on this cup is probably also intended to represent a youthful member of the Gonzaga Family.



LOMBARDY (?), ABOUT 1500

Tazza.

Height 0^m080; diameter 0^m289.

Shallow conical bowl on a low foot.

Inside, a creamy-white glaze; outside, a plain white lustre.

Inside, in an irregular reserve, on a *pointillé* background, a youthful male bust in profile to the left, with long hair and a high cap. The outline is sketchy to the extreme.

Right and left, conventional foliage; around the rim, a narrow plaited wreath.

The design is incised and filled with ochre; the decoration is completed in ochre, with green reserves.

From the Campe collection at Hamburg (n. 11).



LOMBARDY (?), ABOUT 1500

Tazza.

Height $0^m 055$; diameter $0^m 253$.

Shallow bowl with a flat rim on a low foot.

Inside, a creamy-white glaze; outside, a plain white lustre.

Inside, in an octagonal medallion covered with and surrounded by conventional foliage, is figured a youthful male bust, in profile to the left, wearing a high cap.

Around the rim, a plaited ornamental belt.

The design is incised and filled with ochre; the decoration is completed in ochre, with green and ochre reserves.

From the Campe collection at Hamburg (n. 12).

Probably intended for a portrait of Gianfrancesco Gonzaga.



VENETIA (?), LATE FIFTEENTH CENTURY

Bowl.

Height 0^m057; diameter 0^m207.

Small bowl, with a deep hemispherical sunken centre, and a broad flat rim defined by two raised ribs, leaving on one side an aperture for a spout.

Inside, a thick yellow glaze; outside, a plain yellow lustre.

In the centre, surrounded by two concentric belts of conventional foliage, an escutcheon (lozengy ... and ... on a chief ... three mullets ...). Round the rim, a row of small four-lobed flowers.

The decoration is carried out in red-brown ochre thickly applied to all sunken portions, giving the effect of a *champlevé* design.

From the Campe collection at Hamburg (n. 9).

The arms closely resembles those of the Zerli family, of Verona, which bore, according to Rietstap: "coupé, au 1 d'azur à une étoile d'argent, au 2 lozangé d'argent et d'azur".



VENETIA (?), LATE FIFTEENTH CENTURY

Plate.

Diameter $9^m 282.$

Circular plate with a sunken centre and a broad flat rim.

Inside, a creamy-white glaze; outside, a plain white lustre.

In the centre, in a circular medallion surrounded by ten radiating ornaments, a female bust in profile to the left, wearing a high double-pointed head-dress, and a green bodice with purple sleeves. Behind her, a scroll with the illegible inscription: B(?)OBO A IC (?).

Round the rim, a ribbon-pattern decoration.

The design is incised and filled in with green, ochre and manganese.

From the Campe collection at Hamburg (n. 10).



NORTHERN ITALY (?), LATE FIFTEENTH CENTURY

Plate.

Diameter 0^m 270.

Large circular plate with a sunken centre and a flat rim.

Inside, a creamy-white glaze, nearly the whole of the surface covered with colour; outside, a plain brown lustre.

In the centre, a large bird to left, apparently a stork, in an enclosure consisting of hurdles or wicker-work, behind which are visible two trees,

Round the rim, a broad band of large foliage.

The decoration is carried out in incised lines, filled in with ochre, the surface coloured with green and occasional touches of manganese.

Portions of the surface are cut away and decorated with hatchings.

The pattern on the rim occurs also on a beautiful plate bought in 1897 by the Louvre (E. Molinier, *Gazette des Beaux-Arts*, XVIII, 1897, p. 155) and on a plate in the British Museum, with the Visconti and Este arms (H. Wallis, *Figure design*, p. 17).

From the Campe collection at Hamburg (n. 14).



NORTHERN ITALY (?), EARLY SIXTEENTH CENTURY

Plate.

Diameter 9^m 320.

Large circular plate with a sunken centre and a broad flat rim.

Inside, a creamy white glaze; outside, a plain white lustre.

In the centre, a large flower-pot with an imbricated body. Round the rim, a heavy laurel-wreath.

With the exception of the raised portion, which retains the natural creamy-white colour, in spite of occasional touches of ochre and green, the whole of the surface is thickly covered with a opaque ochre glaze.

From the Campe collection at Hamburg (n. 13).



FAENZA, LATE FIFTEENTH CENTURY

Plate.

Diameter $0^m 357$.

Circular plate with a sunken centre and a flat rim.

White glaze; the centre of the reverse remains unglazed; the outer portion is of a dull creamy white.

In the centre of the bottom is figured a stag seated to the left.

The chute is decorated with conventional scrolls and tendrils; the rim shows thirteen broad pointed three-coloured lobes (manganese, green and ochre) separated by small fleurs-de-lis.

Decoration in blue, ochre, green and manganese.

From the Rusca collection, Florence (Sale at Florence, 10 April 1883, p. 16, n. 60 and pl.).

Later in the Sigismond Bardac collection (n. 8).

Reproduced in colours in the Bardac catalogue; photograph in the Rusca catalogue.



FAENZA, LATE FIFTEENTH CENTURY

Albarello.

Height $0^m 311$; diameter $0^m 145$.

Cylindrical body, slightly narrower in the middle, with tapering neck and foot.

White uncrackled glaze; the inside glaze is also white.

Around the body, in medallions of irregular shape, are figured three blue peacocks to the right; the remainder of the background is filled in with large conventional leaves and peacock-feathers. Around the neck and foot, an ornamental belt with a simple herring-bone pattern.

The decoration is carried out in blue, green, ochre and manganese.

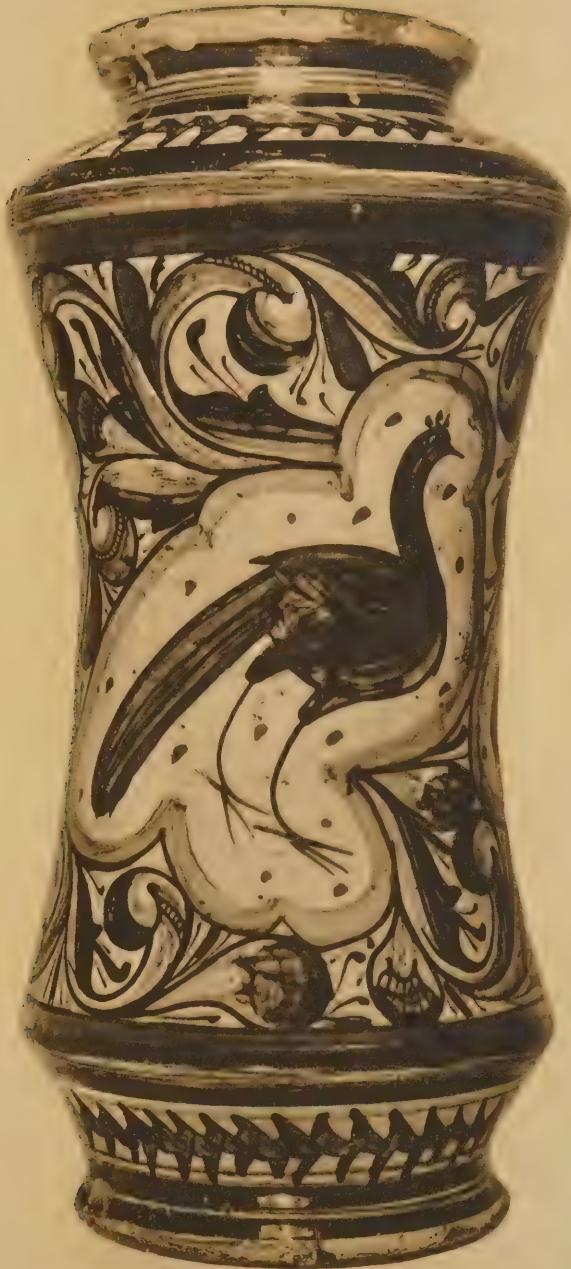
Bears the seal of an old collection: A(?)T and a label with the number 4¹⁵.

From the collection of Michel Boy, Versailles (not found in his 1905 sales).

Later in the Sigismond Bardac collection (n. 11).

Reproduced in colours in the Bardac catalogue.

The shape of the vase and the design of the foliage are not unlike those of the albarello in the Victoria and Albert Museum, reproduced by Wallis, *The albarello*, pp. 43-44, fig. 42-43.



FAENZA, LATE FIFTEENTH CENTURY

Albarello.

Height $0^m 301$; diameter $0^m 140$.

Cylindrical body, slightly narrower in the middle, with tapering neck and foot.

White uncrackled glaze; the inside glaze is also white.

On the body is figured in blue a dog, possibly a greyhound, springing to the right. Above, on a scroll, is the following inscription in Gothic lettering:

LAGAMESTARE • ENOMETOCARE

The third letter has been traced with some hesitation and was probably not meant for a G but rather for CZ. In any event, the writer wanted to say: *Lascia me stare e no me toccare*. "Leave me alone and do not touch me".

The remainder of the background is covered with large conventional foliage.

Around the neck there is a belt of V-shaped strokes, and around the foot a herring-bone pattern.

The decoration is carried out in blue, with touches of ochre, green and manganese.

From the Sigismond Bardac collection (n. 12).

Reproduced in colours in the Bardac catalogue.



FAENZA (?), LATE FIFTEENTH CENTURY

Cylindrical jar.

Height 0^m190; diameter 0^m152.

Cylindrical body defined by two raised torsaded ochre belts, a slightly tapering foot and a plain upper rim, probably made to receive a lid.

White glaze, inside and out, with no crackles.

On the body separated by a conventional floral decoration of scrolls, buds and tendrils, are three circular medallions:

1. The bust of a youth in armour, to right, holding a battle-axe.
2. The bust of a girl to right, in a low-cut dress.
3. A unicorn seated to right, in a dodecagonal border.

Round the foot, a belt of floral ornaments with large circular flower and small tendrils.

The decoration is carried out in blue, ochre, yellow and pale-bluish green.

Compare the closely similar vase with armorial bearings, given to the Louvre by the late Mr. Georges Berger, and the plainer vase in the Giovene de Girasole sale (Florence, 1925, pl. 30, n. 115).

From the collection of Emile Gaillard (Sale at Paris, 8 June 1904, p. 89, n. 421 and pl.).

Later in the J. Pierpont Morgan collection (n. 29).

Reproduced in the Gaillard catalogue.

Ascribed by Molinier to the Casa Bettini, Faenza, about 1480.







FAENZA (?), LATE FIFTEENTH CENTURY

Tazza.

Height 0^m240; diameter 0^m324.

Large deep circular tazza on a high conical expanding foot.

White glaze, the same inside and out.

In the centre of the bowl in a small circular medallion, a coat of arms (argent on a chief sable three bezants).

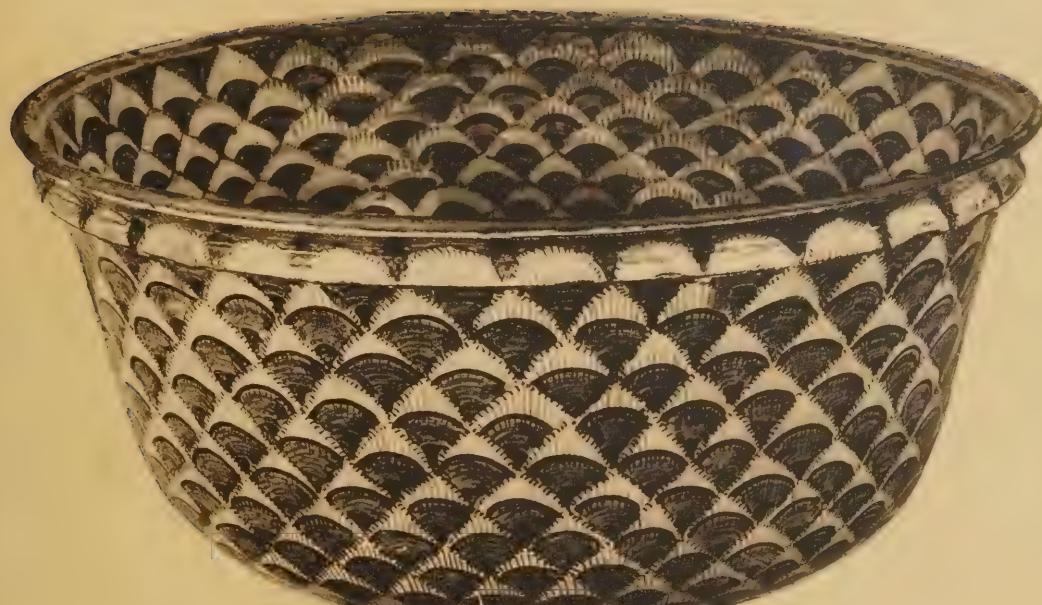
The whole of the surface, both inside and out, is covered with an elaborate pattern of very conventional small peacock-feathers, skilfully combined with spiral lines.

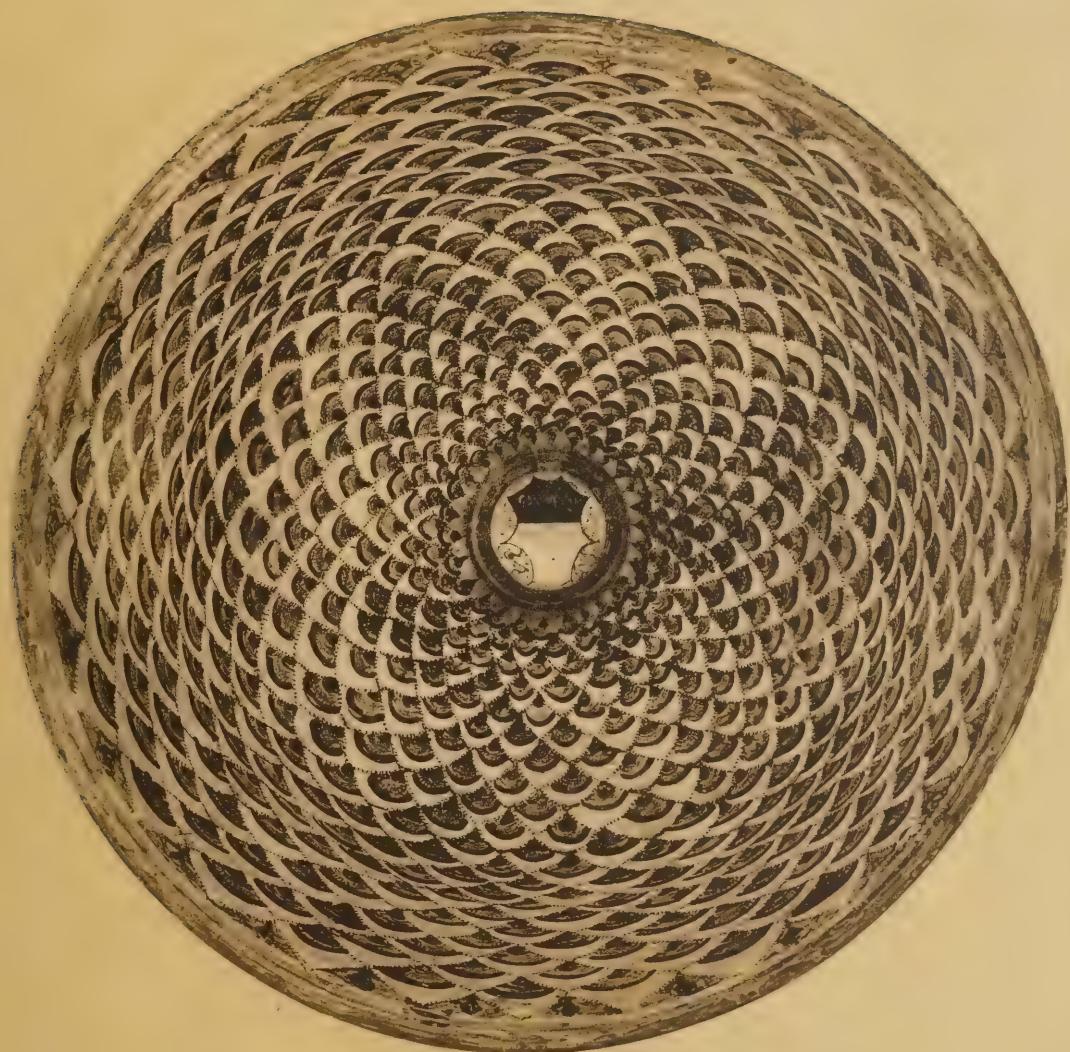
The decoration is carried out in blue, ochre, green and red-brown.

From the collections of Eugène Piot (Sale at Paris, 25 April 1864, p. 31, n. 134) and of Emile Gaillard (Sale at Paris, 8 June 1904, p. 90, n. 423).

Later in the J. Pierpont Morgan collection (n. 26).

Ascribed by Molinier to the Faenza workshops.





FAENZA (?), LATE FIFTEENTH CENTURY

Tazza.

Height $^{0}m^{2}39$; diameter $^{0}m^{2}81$.

Large hemispherical tazza on a conical foot.

White crackled glaze, inside and out.

Inside is figured the bust of a girl in profile to the left with a scroll behind her, bearing the inscription LVC RETIA •B• (*Lucretia bella*).

The background is filled in with a *semis* of dots grouped three by three in tiny triangles. This central medallion is surrounded by a broad ornamental band of twigs, not unlike a crown of thorns.

Outside is another belt of interlaced straight strapwork and other ornamental belts cover the foot.

The decoration is carried out in blue, with ochre reserves and touches of green.

From the J. Pierpont Morgan collection (n. 86).





FAENZA (?), LATE FIFTEENTH CENTURY

Gadrooned plate.

Diameter 8^m340.

Circular plate with deep gadroons and a raised centre.

White glaze inside, decorated in blue, ochre and green.

In the centre, a classical clean-shaven male bust to right, surrounded by an interlaced wreath not unlike a crown of thorns.

On the chute, an ove pattern, worked into a spiral. On the rim, an interlaced border of plain straight diagonal bands.

On the back, plain concentric zones of ornaments in blue, green and ochre; the centre is covered by a creamy-white glaze with indistinct initials scratched on it.

Ascribed to Faenza by Molinier.

From the collection of Charles Mannheim, at Paris, (*Catalogue*, by E. Molinier, 1898, p. 20, n. 42 and pl.).

Later in the J. Pierpont Morgan collection (n. 27).

Reproduced in the Mannheim catalogue.

A similar dish seems to have occurred in the Eugène Piot sale (Paris, 25 April 1864, n. 145).



FAENZA (?), LATE FIFTEENTH CENTURY

Two-handled jar.

Height $0^m 355$; greatest diameter $0^m 290$.

Pear-shaped body tapering towards the foot, with a cylindrical neck and two high flat cylindrical handles.

White crackled glaze; inside, a dull ochre glaze.

On one side, a clean-shaven male bust in profile to the left, with a high forehead, fair hair, a purple collar and a blue, ochre and green tunic. The head is surrounded by circular flowers, enclosed in a large laurel-wreath.

On the other side, a similar wreath encloses a border of geometric ornaments, in which is a coat of arms: bendy of six argent and gules, on a chief argent supported by a divise or a rose gules. Apparently intended for the Orsini arms (Gules is represented by purple and or by a lighter hue of purple).

Under the foot is incised the inscription:

Ib. x. 8. vi

The decoration is carried out in ochre, blue, green and purple.

An early plate with the same arms was in the Michel Boy sale (1905, n. 87).

Reproduced in *Loan exhibition of the J. Pierpont Morgan collection* (1894), p. 55, pl.

From the J. Pierpont Morgan collection (n. 98).





FAENZA (?), LATE FIFTEENTH CENTURY

Ewer.

Height $0^m 309$; diameter $0^m 160$.

Pear-shaped body, tapering gradually towards the neck, with a three-lobed mouth and a flat double handle.

White uncrackled glaze, inside and outside.

On the body, in a large green ochre wreath, is a coat of arms surmounted by a Cherub; the bearings are azure, a dragon tail nowed or langued gules.

The decoration is carried out in blue, green, ochre and yellow, with touches in dull reddish manganese.

From the J. Pierpont Morgan collection (n. 89).

The armorial bearings seem to be those of the Grassi family, of Padua and Verona, described by Rietstap as "D'azur à un dragon à deux pattes d'or, ailé du même, rampant, la queue nouée, le dard en bas."



FAENZA (?), EARLY SIXTEENTH CENTURY

Two-handled jar.

Height $0^m 290$; greatest diameter $0^m 258$.

Pear-shaped body tapering towards the foot; short cylindrical neck to which are attached the two curved torsaded handles.

White crackled glaze; inside, a dull yellow glaze.

On the body, a large wreath of oak-leaves and acorns encloses a pointed oval escutcheon on a floral background: per pale argent and azure (*for sable*) two storks counterchanged. Inside the wreath, on the left, the initial I.

The reverse is plain.

The decoration is carried out in blue, green, ochre and yellow.

Mr. A. Van de Put kindly informs me that the arms described above belong to the celebrated Sclafani family, of Palermo.

From the J. Pierpont Morgan collection (n. 100).



FAENZA (?), EARLY SIXTEENTH CENTURY

Spherical jar.

Height $0^m 275$; greatest diameter $0^m 205$.

Spherical body, with two plain raised horizontal ribs round the centre and eight large drooping leaves modelled in high relief and grouped around the neck.

White glaze, outside; inside, a whitish-blue glaze.

Round the upper portion of the body are large flowers; below are two ornamental zones, the upper showing conventional peacock-feathers, the lower, an imbricated pattern. Other ornaments cover the expanding foot.

The decoration is carried out in blue, ochre and green.

The Louvre owns a closely similar jar, but with a different painted decoration.

From the J. Pierpont Morgan collection (n. 95).



FAENZA (?), EARLY SIXTEENTH CENTURY

Albarello.

Height 0^m268; diameter 0^m130.

Cylindrical body, with a tapering foot and a broad expanding neck.

White glaze, faintly crackled; inside and on the rim at the top, a creamy-white crackled glaze.

On the body is figured in a wreath, on a white background, a flower, apparently a pink. The remainder of the body is covered with large scrolls of conventional foliage.

Lower down, the inscription: COLO QVINTIDA.

Round the neck and foot, narrow parallel bands with simple ornaments (herring-bone, dots and rosettes, vertical dashes).

The decoration is carried out in blue, green, ochre, yellow and manganese, with touches of a brownish red.

From the collection of Charles Mannheim, Paris (*Catalogue* by E. Molinier, 1898, p. 22. n. 50).

Later in the J. Pierpont Morgan collection (n. 14).

A companion vase to the following.

This vase and n. 95 are apparently those described in the following terms in the catalogue of the Alessandro Castellani sale (Rome, 17 March 1884, p. 175, n. 85):

“Fabrique de Faenza. Deux cornets de décor polychrome à larges rameaux et offrant dans un médaillon rond, encadré d'une couronne de lauriers, un œillet avec feuillages. Dans le bas, une inscription pharmaceutique. (Vers 1500). — Haut. 25 cent.; diam. 14 cent.”

Other vases from the same set are in the Victoria and Albert Museum (H. Wallis, *The albarello*, p. 53) and in the Bromberg collection at Hamburg; one was in the Beckerath sale, n. 72.



FAENZA (?), EARLY SIXTEENTH CENTURY

Albarello.

Height $0^m 255$; diameter $0^m 130$.

Cylindrical body, with a tapering foot and a broad expanding neck.

White glaze with no crackles; inside, a greenish-white crackled glaze.

On the body is figured in a wreath, as on the companion vase, a flower (?) a pink) on a white background. The remainder of the body is covered with large scrolls of conventional foliage.

Lower down the inscription: •DICTIVIO•BIACHO•

Round the neck and foot, narrow parallel bands with simple ornaments (chainwork, rosette and interlaced lines, herring-bone), slightly different from those on the companion vase.

The decoration is carried out in blue, green, ochre, yellow and manganese, with touches of brownish red.

Reproduced by H. Wallis, *The albarello*, p. 54.

From the collection of Charles Mannheim, Paris (*Catalogue*, by E. Molinier, 1898, pp. 21-22, n. 49).

Later in the J. Pierpont Morgan collection (n. 16).

We follow Castellani and Molinier in ascribing this and the companion vase to the Faenza workshops.



FAENZA, EARLY SIXTEENTH CENTURY

Plate.

Diameter 9^m245.

A circular hollow plate without a rim.

White glaze, inside and outside.

In the centre, a seated boy clasping a goose, as represented in a number of antique sculptures.

Around the centre, a belt of *palmettes* in white on white (*bianco sopra bianco*).

The outer belt is divided by radiating lines into eight panels, four narrow, with blue arabesques on a yellow background, and four much broader, with yellow, green and ochre arabesques on a blue ground.

The reverse is plain.

The decoration is carried out in blue, green, ochre and yellow.



FAENZA, 1520

Plate from the Casa Pirota.

Diameter 0^m278.

Circular plate with a sunken centre and a curved swell, flattened out towards the rim.

White glaze, inside and outside.

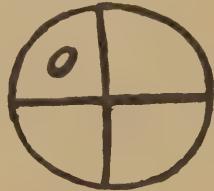
In the centre, a circular medallion, showing on a blue background two Cupids playing with a toy-cart.

Plain white chute with tiny copper-red flowers.

The rim is covered with a broad ochre belt, decorated with elaborate grotesque scrolls in blue, touched with copper-red. Among the scrollwork, four masks bearing the date 1520.

The reverse is decorated in blue outline with seventeen pointed leaves filled up with parallel lines. Between the leaves, similar parallel lines, but in ochre.

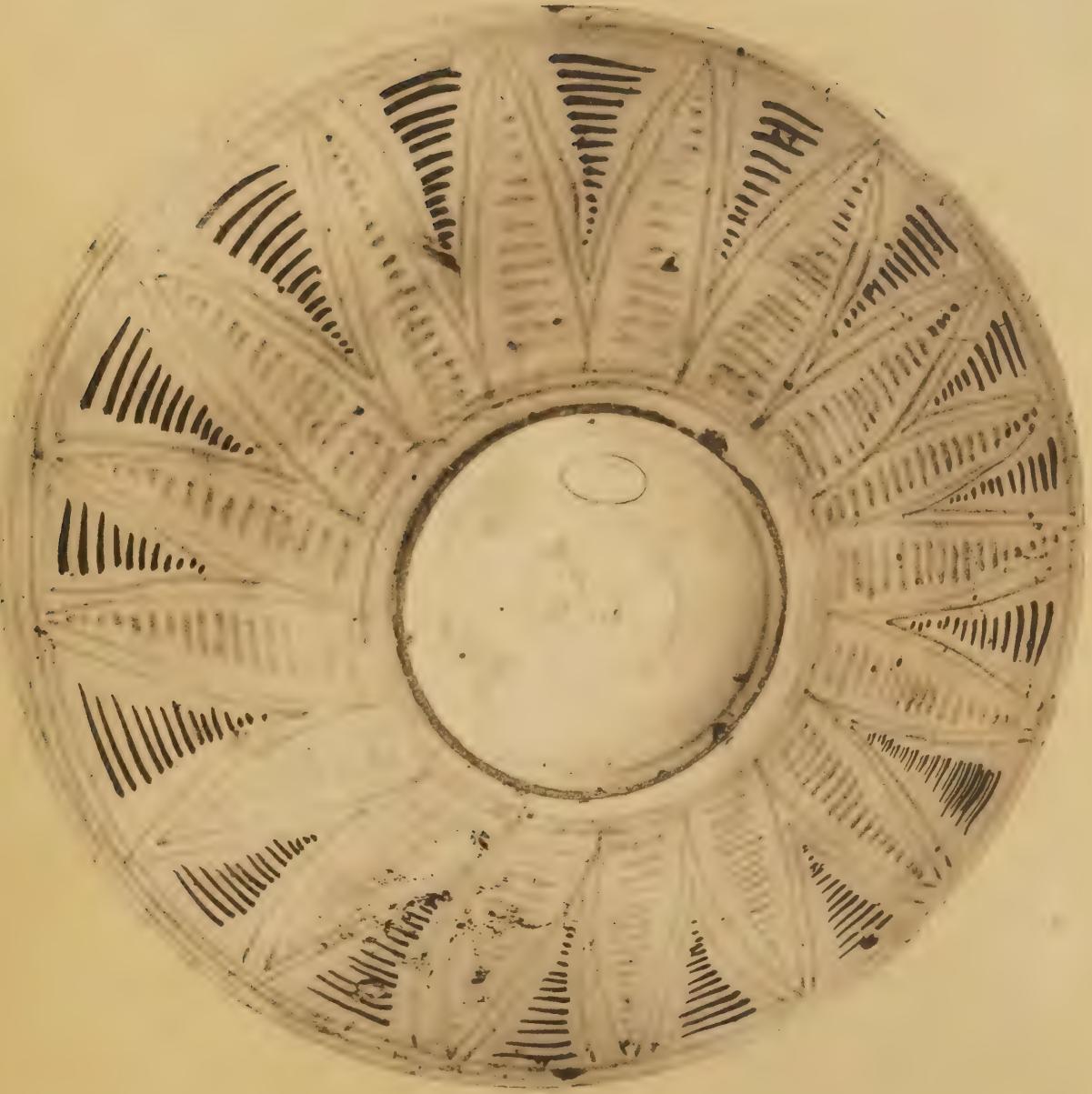
In the centre, the quartered circle of the Casa Pirota, with the small o in one of the quarters:



From the collections of Frédéric Spitzer (Sale at Paris, 14 April 1893, I, p. 175, n. 1051 and pl. 33) and John Edward Taylor (Sale at London, 1 July 1912, p. 73, n. 259 and pl.).

Reproduced in the Spitzer and Taylor sale catalogues and, in colours, by E. Molinier, *La collection Spitzer*, t. IV, p. 23, n. 16, pl. VII.





FAENZA, ABOUT 1525

Plate from the Casa Pirota.

Diameter 0^m250.

Circular plate with a slightly sunken centre and a broad flat rim.

Dull blue glaze, inside and outside.

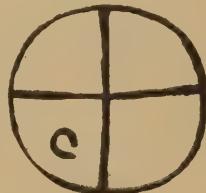
In the centre, beneath a cherub's head, an armorial escutcheon with the allied bearings of the Altoviti family of Florence, azure a wolf salient argent langued gules, and of the Soderini family of Florence: gules, three stag's attires or (*for* argent) and in chief a papal tiara or charged upon two keys, crossed in saltire, respectively or and argent.

The chute is covered with a delicate foliage in white on a dull blue background.

On the rim, a broad belt of white masks, dolphins and scrolls on a dark blue background.

On the reverse, outlined in blue, four sketchy flowers and four zig-zag lines.

In the centre, the quartered circle of the Casa Pirota, with an o in one of the quarters:



Mr. A. Van de Put kindly points out that this plate was made for Fiammetta, daughter of Tommaso Soderini and wife of Bindo di Antonio Altoviti.



FAENZA, 1537

Plate.

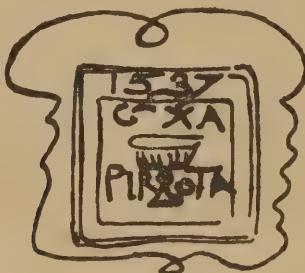
Diameter cm 215.

Flat circular plate without a rim, the edge rising slightly.

Creamy-grey glaze, the back crackled.

The whole of the surface is covered by a painting which represents a young layman kneeling before a Pope, surrounded by his cardinals. From the date (1537) inscribed on the back, the Pope must be Paul III (1534-1549).

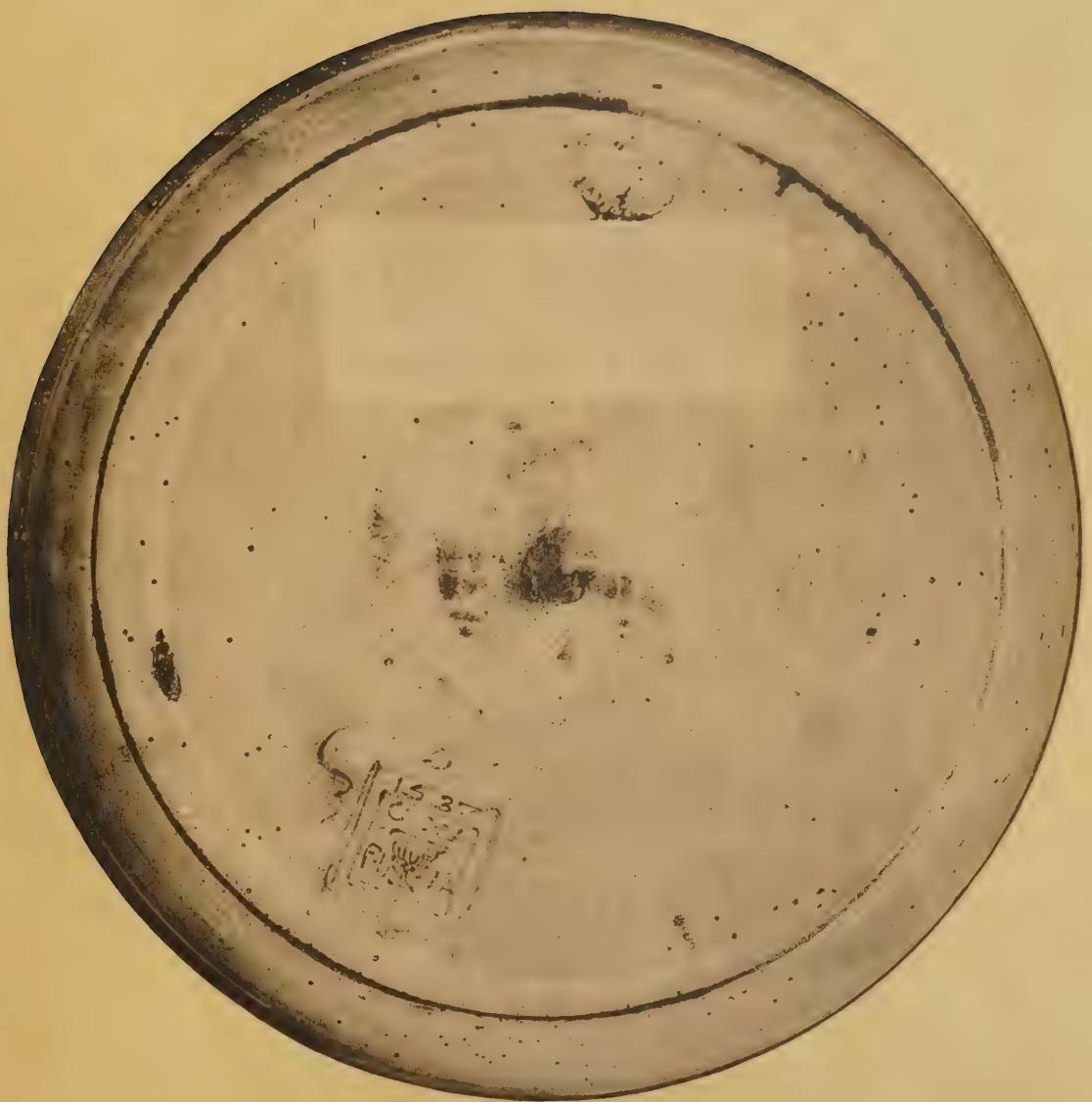
On the reverse, in a small square, a tazza, the date 1537 and the inscription C-XA PIROTA (*Casa Piota*):



The decoration is carried out in blue, green, yellow ochre and manganese.

Formerly belonged to Messrs. Canessa.





GUBBIO, 1522

Plate by Maestro Giorgio.

Diameter cm 203.

Circular plate with a small deep sunken centre and a broad flat rim.

Dull cream glaze, inside and outside.

In the centre, a coat of arms: gules (copper-red) on a chief argent a hedgehog (or urchin) azure (not identified, but compare the arms of the Rizzardi family at Verona).

Plain chute, coloured gold.

The rim forms an upright picture with two Cupids in a landscape; the first, on the left, climbing a tree to escape a snail; the other, playing with a dog.

The back is covered with concentric copper-red bands; in the centre, among ochre ornaments, the mark:

1522 M(aestro) G(iorgio)

The decoration is carried out in blue, white, green, yellow, copper-red and gold, with a brilliant gold lustre.

In the Victoria and Albert Museum (1855, n. 1788) is another plate from the same service, also dated 1522.



GUBBIO, 1524

Plate by Maestro Giorgio.

Diameter 6^m2ⁱ0.

Circular plate with a small deep sunken centre and a broad flat rim.

Dull creamy glaze, inside and outside.

In the centre, on a blue background, a female bust, three-quarters to the left, wearing a white and gold turban.

Plain chute, coloured gold.

The rim shows an elaborated pattern of various trophies on a blue background. On the right, in a *cartel*, the date 1524.

The back is covered with ochre scrolls.

The decoration is carried out in blue, green, yellow, copper-red and gold, with a metallic lustre.

Although unsigned, this plate is certainly by Maestro Giorgio.

Exposition de la Croix Rouge (Paris, 1913, catal., p. 84, n. 169).



GUBBIO, 1532 (?)

Plate by Maestro Giorgio.

Diameter 0m200.

Circular plate with a deep sunken centre and a broad flat rim.

White glaze, inside and outside.

The youthful David, undraped, proceeding to the right, carrying a sword and Goliath's head. The prostrate giant lies behind him on the ground. To the left, a high cliff.

1532

On the back, the date (rather 1532 than 1539?) surrounded by rough ochre scrolls.

Although unsigned, this plate is certainly by Maestro Giorgio.

The decoration is carried out in black, blue, green yellow, ochre and dull red, with a metallic lustre.



GUBBIO, 1539

Plate by Maestro Giorgio.

Diameter 0^m194.

Circular plate with a deep sunken centre and a broad flat rim.
White glaze, inside and outside.

On the right, a nude young man, approaching towards the left and drawing his sword; on the left, before a doorway, a standing female figure guarded by four animals: a dog, a black ram, a white ram and a lion. In the distance, a landscape with buildings.

On the back, conventional foliage in copper-red and dull greenish ochre. In the centre, the date: *1539.*

Although unsigned, this plate is certainly by Maestro Giorgio.

The decoration is carried out in black, blue, green, yellow, ochre and dull red, with a metallic lustre.



GUBBIO, EARLY SIXTEENTH CENTURY

Plate by Maestro Giorgio.

Diameter 0^m217.

Circular plate without a rim.

White glaze, inside and outside.

In the centre, an armorial escutcheon (gules a bend sinister between two lions passant or, the second reversed); on the right, an eagle displayed; on the left a monogram AE beneath a coronet. Outside, a broad ornamental belt with foliage scrolls and a cherub between two large dolphins.

The decoration is carried out in blue, copper-red and ochre, with a metallic lustre.

On the reverse, circles and scrolls in copper-red.

Although unsigned, this plate is certainly by Maestro Giorgio.

Mr. A. Van de Put compares the arms of the Lioni family.

From the collection of Alessandro Castellani, Rome (Sale at Paris, 27 May 1878, p. 19, n. 60 and facs.).

Exposition de la Croix Rouge (Paris, 1913, catal., p. 87, n. 174).



GUBBIO, ABOUT 1530

Plate ascribed to Maestro Giorgio.

Diameter 0^m261.

Circular plate without a rim. Low circular foot.

White glaze, inside; outside, a creamy-white glaze.

In a landscape, with a building on the right, a cave on the left (in which appears a cow) and a city in the distance, are the nude figures of Hercules and Cacus directly copied from two figures on the left of Pollaiuolo's celebrated engraving, the *Battle of Naked Men*. They are fighting with clubs and Cacus has already bitten the dust.

The decoration is carried out in blue, yellow and green, with a metallic lustre.

The reverse is decorated in copper-red and gold with concentric circles and a belt of zig-zag lines enclosing small conventional flowers.

The Labors of Hercules were a favorite subject with the Italian ceramist. The actual combat between Hercules and Cacus occurs on an Urbino plate of 1533 which came to the Lyon Museum in 1850 with the Lambert bequest. Several well-authenticated examples by Maestro Giorgio, such as the Hercules and Antaeus in the Spitzer sale (n. 1196) or the Hercules and Nessus of 1525, formerly in the Signol collection, do much to induce us to ascribe the plate here catalogued to the actual *bottega* of Maestro Giorgio, although it is somewhat different from his usual style of workmanship.



GUBBIO, ABOUT 1530

Plate by Maestro Giorgio.

Diameter cm 197

Circular shallow plate without a rim.

Inside, a white glaze; outside, a creamy-white glaze.

In the centre, in a blue escutcheon, rounded at top and pointed at foot, the bust to the left of Saint Francis, with a circular nimbus and a short pointed beard.

The remainder of the field shows a basket of fruit, a mask, two large dolphins, white scrolls and fruit in red and blue on a yellow background.

The reverse is decorated with copper-red concentric circles. In the centre, the mark:



The decoration is carried out in blue, copper-red and ochre, with a metallic lustre.

From the collection of John Edward Taylor (Sale at London, 1 July 1912, p. 73, n. 261 and pl.).



GUBBIO, ABOUT 1530

Plate ascribed to Maestro Giorgio.

Diameter 0^m275.

Shallow circular plate, with a sunken centre and a broad flat rim.

Inside, a white glaze; outside, a creamy-white glaze.

In the centre an escutcheon quarterly: 1 and 4: or on a bend azure, a lion rampant gules; 2-3 gules, 2 bendlets sinister argent between 2 mullets (8) argent. The latter arms are those of the Bonaparte family, of Florence (except for the bends sinister), the former are not unlike the Rinaldi bearings. Right and left of the escutcheon, the initials G. B.; below, the letter M. The B possibly stands for Bonaparte.

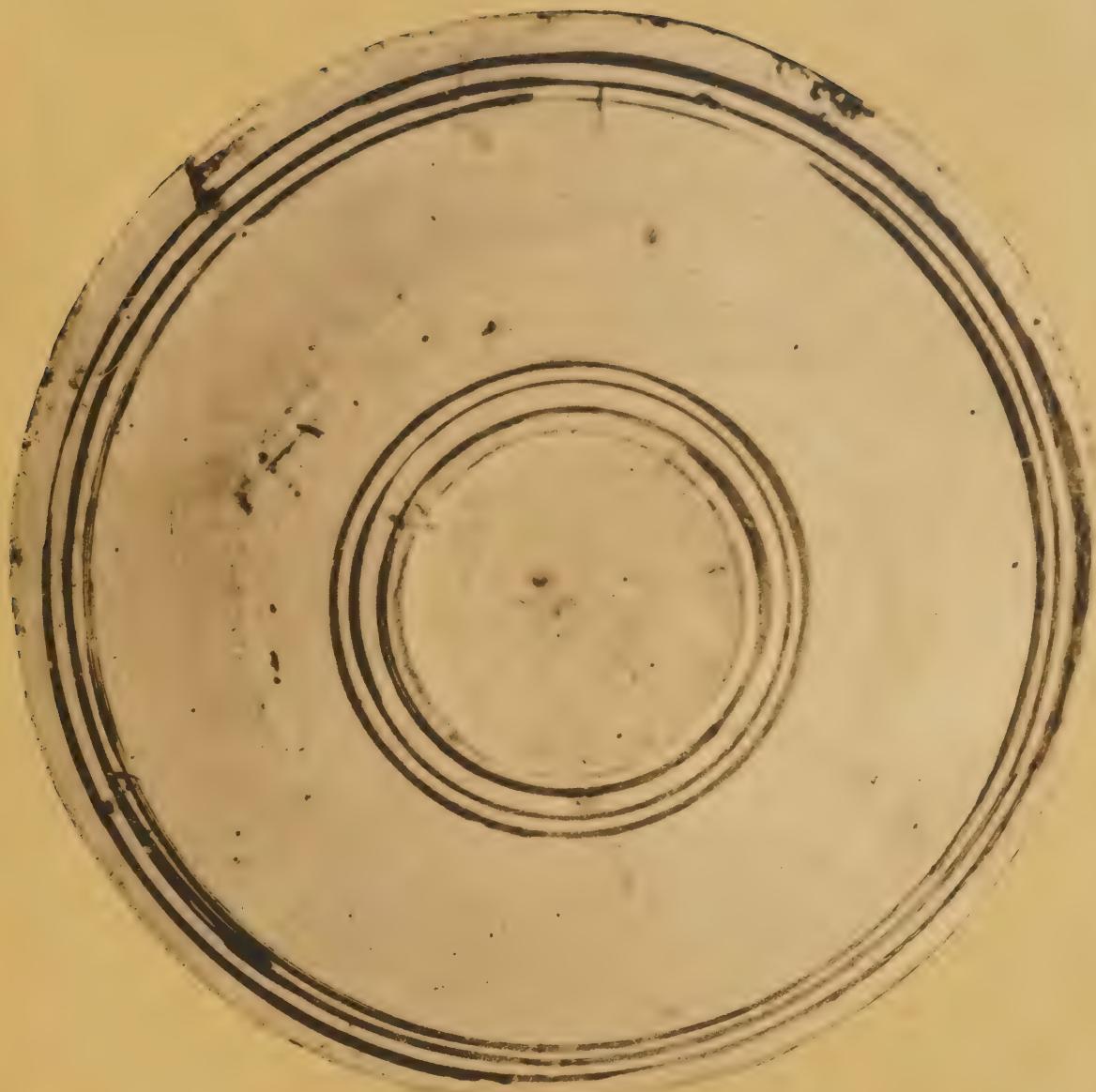
The central circular medallion is surrounded by a plain gold chute; the rim is decorated with oak-leaves and four diamond-shaped ornaments in red, gold and green, on a blue background.

The reverse is decorated with two groups of three concentric circles outlined in copper-red.

In the centre, in blue, the tiny mark:







GUBBIO, ABOUT 1530

Tazza ascribed to Maestro Giorgio.

Height 0^m073; diameter 0^m163.

Circular hemispherical tazza, with a low foot and a projecting rim.

The whole surface, inside and outside, is covered by a golden glaze with a brilliant metallic lustre.

The inside is plain, save for a blue circular medallion in the centre, with a Cupid walking to left, white, with touches of copper-red and gold.

Outside and beneath the foot, the surface is covered with elaborate scrolls of conventional foliage, painted in gold, with green and copper-red touches, on a dark blue background.

A characteristic example of Gubbio technique, very probably from the workshop of Maestro Giorgio.

Compare a closely similar tazza in the Louvre (Campana collection), with a half-length Cupid holding a bird.





GUBBIO, EARLY SIXTEENTH CENTURY

Plate.

Diameter 8^m299.

Circular plate with a deep sunken centre and a broad flat rim.

Creamy-white glaze, inside and outside.

In the centre, a large letter D, surrounded by a plain gold chute.

Around the rim, large conventional foliage.

The reverse is decorated with three semi-circles in copper-red.

The decoration is carried out in blue, copper-red and gold, with a metallic lustre.

Probably by a pupil of Maestro Giorgio.



URBINO, SIXTEENTH CENTURY

Three-lobed tazza.

Height 0^m090; diameter 0^m168.

A hollow three-lobed tazza on a conical expanding foot.

White glaze, inside and outside.

Inside, Amphitrite, holding a veil or sail and running to right, her right foot resting on an open boat.

Outside, conventional ochre oak-leaves and raised curved bands on a dark green background.

The decoration is carried out in blue, green, yellow, ochre and copper-red, with a metallic lustre.





FLORENCE, SIXTEENTH CENTURY

Plate of Medici porcelain.

Diameter 9^m294.

Circular plate with a sunken centre and a narrow flat rim.

Thick white glaze, decorated with a dull light-blue design.

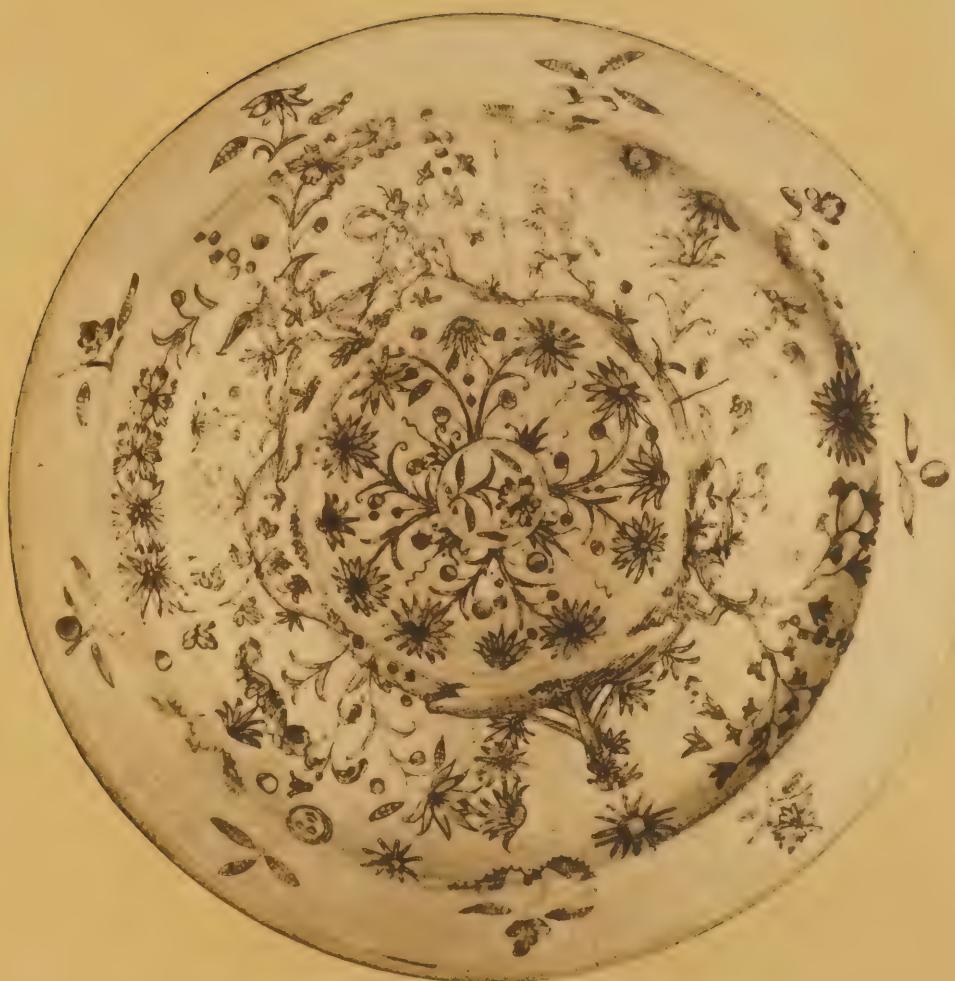
In the centre, twelve radiating flowers; on the chute, trees, flowers and two male figures in Renaissance dress; round the rim, flowers and small leaves.

On the back, five sprays of flowers, surrounding the well-known mark of the Medici porcelain factory: the letter F beneath a view of the Dome at Florence.

It is well known that the Medici porcelain was the first to be made in Europe and that the extant examples are extremely few in number (some fifty pieces, nearly all in public collections); this one has not hitherto been described.

From the Vincenzo Funghini collection at Arezzo.

Subsequently belonged to Messrs Canessa.





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